

FEBRUARY 1906

THE ETVDE

FOR ALL
MUSIC LOVERS



THEO. PRESSER
PHILADELPHIA, PA.

150 PER YEAR

15 PER COPY



GRADED EDITION FOR THE PIANO

The Teachers' Edition

Your labors will be reduced while the pleasures of teaching increase, if you adopt the

L. F. GRADED EDITION

of MERITORIOUS STANDARD COMPOSITIONS

consisting of one hundred carefully selected compositions in all grades, representing the best productions of successful and intellectual writers. Standard prices prevail.

FIVE HUNDRED BUSY TEACHERS

used the edition last season with complete satisfaction, and will repeat the action this year. 50% of them have written that they recommended the edition to other members of the guild and have caused many dealers to handle the line entirely of their own accord, unsolicited by us.

L. F. GRADED EDITION

was built to suit the requirements of the greatest number of teachers by eminent instructors who selected the numbers which comprise the edition.

SEND FOR A CATALOG

OUR TEACHERS' SAMPLE VOLUMES
MAKE SELECTIONS EASY AND HANDY
They should be on your Dealer's Counter
IF NOT THERE—PLEASE WRITE

LEO. FEIST FEIST BUILDING NEW YORK
134 W. 37th St.

Publisher of "MANSFELDT'S NEW TECHNIC," positively the greatest work of its kind ever conceived.

PRICE, TWO DOLLARS AND FIFTY CENTS. IN FLEXIBLE CLOTH BINDING. MONEY BACK IF NOT ALL THAT IS CLAIMED FOR IT.

Mail orders not solicited. We prefer that you purchase our publications from your dealer; but if he does not have the goods, please order direct.

SIX-HAND PIANO MUSIC

THE following ensemble pieces include all grades and styles, and are useful for teaching purposes and recitals. Most of them are by standard foreign composers, in the original editions, and some of the latest novelties are among the number. We shall continue to add works of merit from time to time, until we have all the desirable literature available on our lists. For those unfamiliar with this form of music, selections will be made on request. The same liberal discount will be allowed as on our own publications.

ANDRÉ, Op. 142, Christi Kind'l, Gavotte	Kramer	\$0 75
" Op. 119, Krausköpfchen	Kramer	75
ASCHER, Op. 40, Fanfare Militaire	Herbert	1 40
BERLIOZ, Marche Hongroise	Alder	1 25
BEETHOVEN, Turkish March	Streabogg	65
BELLINI, Norma, Overture	Herbert	1 50
BACH, E., Awakening of Spring	Herbert	75
BACHMANN, Sorrento	Beyer	1 00
BEHR, Birthday Gavotte		1 00
" Sparrows' Chirping	Löw	1 00
BRAHMS, Hungarian Dances Nos. 1 and 2	Czerny	1 00
" Cradle Song	Czerny	65
" Hungarian Dances Nos. 3, 4, and 5	Czerny	1 00
" Hungarian Dances Nos. 6, 7, and 9	Czerny	1 00
" Hungarian Dances Nos. 8 and 10	Czerny	1 00
CLARK, Torchlight Procession, March		1 00
FLOTOW, Martha, Fantasy	Beyer	1 15
FONDEY, Girard Gavotte		75
GABRIEL-MARIE, La Cinqtaine	Alder	1 25
" Sérénade Badine	Alder	1 25
GAUTIER, Secret	Gurlitt	75
GOBBAERTS, Op. 58, Marche Triomphale		50
GURLITT, Husarenmarsch		50
" Op. 192, No. 2, Gavotte		65
" Op. 192, No. 3, Capricciatta		65
" Op. 192, No. 4, Ballata		90
GOUNOD, Faust, Fantasy	Krug	75
HAYDN, Two Menuets	Herbert	1 15
" Gipsy Rondo	Kramer	1 00
HORVÁTH, Vis-à-vis, Children's Quadrille		1 25
HOFMANN, March with Trio		40
KÉLER BELA, Op. 73, Lustspiel Overture	Kipke	1 00
KRAMER, Op. 19, Glockenspiel		90
" Op. 7, Jubelfeier, Polonaise		75
" Op. 18, Pensionatsfreuden, Waltzes		1 25
" Op. 9, Im Flügelkleide		1 00
LIFTL, Polonaise		60
LORTZING, Czar und Zimmermann, Fantasy	Krug	50
LISSA, Les Caquets du Moulin		1 00
" Gavotte Printanière		1 00
" Patrouille Mauresque		1 00
" Petite Parade Militaire		1 00
" Les Petits Tirailleurs		1 00
" Prière des Derviches		1 00
" Repos du Berger		1 00
MAYER, Op. 117, Galop Militaire	Herbert	1 15
MENDELSSOHN, Hunting Song and Venetian Barcarolle	Herbert	90
" Midsummer Night's Dream, Overture	Herbert	1 90
MOZART, Magic Flute, Fantasy	Krug	50
" Magic Flute, Overture	Burchard	1 50
" Menuet in E flat	Herbert	90
MENDELSSOHN, Hebrides Overture	Herbert	1 65
" Wedding March	Herbert	1 00
OESTEN, Op. 175, Alpine Bells	Herbert	75
" Op. 193, Alpine Glow	Herbert	90
" Op. 305, Three Sisters	Herbert	1 00
" Op. 319, Arrival of Spring	Herbert	1 00
RAVINA, Op. 69, Tyrolienne Variée		1 65
ROSSINI, Barber of Seville, Overture	Herbert	1 75
" La Gazza Ladra, Overture	Herbert	2 50
" Tancredi, Overture	Czerny	1 00
SANDRE, Op. 54, Marche de Fête		1 25
" Op. 55, Bleue Matinée		1 25
SUPPÉ, Boccaccio, Fantasy	Alberti	90
SPINDLER, Op. 264, No. 1, Waltz	Herbert	90
SCHUBERT, Op. 27, No. 3, March in D	Herbert	90
" Op. 27, No. 1, March in B minor	Herbert	65
SPINDLER, Op. 140, No. 3, Charge of the Hussars	Herbert	90
STREABBOG, Op. 100, No. 1, Pas Redoublé; No. 2, Valse; No. 3, Galop; No. 4, Rondo; No. 5, Polonaise; No. 6, Boléro		50
" Op. 183, No. 2, Valse		65
" Op. 75, March		60
" Op. 100, No. 7, Le Départ; No. 8, Les Amazones; No. 9, La Fileuse; No. 10, Rondino; No. 11, Chanson Napolitaine; No. 12, Echo des Montagnes		60
TUTSCHEK, Op. 37, Frühlingsmarsch	Herbert	75
VERDI, Trovatore, Fantasy	Beyer	1 15
VOYE, Op. 24, Roses of Spring	Kramer	90
WEBER, Euryanthe, Overture	Herbert	1 90
" Freischütz, Overture	Herbert	1 75
" Oberon, Overture	Herbert	1 75
" Oberon, Fantasy	Liebich	1 00
" Freischütz, Fantasy	Krug	50
" Invitation to the Dance	Herbert	1 65
" Jubel Overture	Herbert	1 75
" Op. 10, No. 6, Rondo in E flat	Horvath	1 00
" Preciosa, Overture	Burchard	1 50
WOLLENHAUPT, Op. 71, Grand Galop brillante	Herbert	1 25

Send for Lists of Music for

Two Pianos, Eight Hands
Two Pianos, Four Hands

THEODORE PRESSER
1712 Chestnut St. PHILA., PA.

New Studies for Special Purposes

STUDIES FOR THE LEFT HAND

E. R. KROEGER. Two Books. Grades VI and VII. Price \$1.25 each. Until within recent years the proper development of the left hand seems to have been much neglected; even now there is a scarcity of acceptable studies for this purpose. These are the result of a long experience. Each study is preceded by a useful preparatory exercise constructed on a chromatic basis. They may be used in alternation with the Cramer-von Bülow Studies, or they may succeed them, being about the same grade.

MELODIOUS AND CHARACTERISTIC CONCERT STUDIES

C. H. DÖRING. Op. 252. Grade VI. Price \$1.25. By the teacher desiring a change from the old, well-beaten track of conventional studies, these will be much welcomed. They are almost like pieces and on this account will be just as acceptable to the student. They are brilliant and sonorous, each illustrating a point in modern technique.

EIGHT-MEASURE STUDIES IN ALL KEYS

CARL KOELLING. Opus 373. Grade 3. Price 80 cents. Many teachers find short studies of great assistance in their work, carrying out the modern idea of concentration. It is a great advantage to have short studies in all keys. These studies are interesting, well developed in character, and of high technical value.

DAILY TRILL STUDIES

JAMES H. ROGERS. Grade III. Price \$1.25. Nothing more surely marks the finished pianist than an equal, fluent trill. Not only is it an essential embellishment, but its practice forms one of the most valuable means of equalizing and strengthening the fingers. These eighteen studies are progressive in difficulty, beginning with elementary forms and ending with illustrations of the trill as an artistic embellishment.

TWELVE MELODIC OCTAVE STUDIES

GEZA HORVATH. Opus 43. Books I and II. Grades III and IV. Price \$1.25 each. Good octave studies are much in demand. These are highly desirable from every point of view; exceedingly melodious, well contrasted, and so planned as to include all the principal technical features of the art of octave playing. The studies of the first book are in about the third grade, while those of the second book are somewhat more advanced.

SPECIAL EXERCISES IN SCALE PLAYING

WILSON G. SMITH. Op. 55. In Two Books. Grade II. Price \$1.00 each. Nothing has yet been devised to take the place of the scale as a means of training the hand. These studies are designed to use the scale in such wise as to develop the strength of the third, fourth, and fifth fingers. They thus combine all the advantages of scale practice in addition to meeting the great technical difficulty of piano-playing—the strengthening of the weak fingers.

MELODIOUS STUDIES IN STYLE AND MECHANISM

P. A. SCHNECKER. Grade III. Price \$1.25. There are six studies, each illustrating a special technical point, such as: Running work, Arpeggios, the Trill, Wrist-work, Octaves, and Double Notes. They form a short technical course by themselves and in this respect their excellence is beyond question.

TEN MELODIOUS STUDIES IN VELOCITY

ARNOLDO SARTORIO. Op. 380. Grade IV. Price \$1.00. Musical and pleasing. Besides a variety of unusual musical effects, as, for instance, No. 1, which is founded upon Jensen's Op. 32, No. 1, there are examples of tremolo (repeated notes) and other effects often omitted from studies of this grade. Some of the effects are very good, as for instance that with a trill with thumb and finger and melody notes above.

SENT ON INSPECTION

at the usual large discount to teachers

THEO. PRESSER
PHILADELPHIA, PA.

STRICH & ZEIDLER PIANOS

Manufacturers of Artistic Grand and Upright Pianos

are noted for Purity, Power, and Resonance of Tone; Responsiveness of Touch, Unsurpassed Construction, Workmanship, and Excellence; and New Artistic Designs of Cases.

134th Street and Brook Avenue, NEW YORK



SEND FOR -OUR- CATALOGS

ORGAN BOOKS, ORGAN
MUSIC, ANTHEMS

Modern and Classic Repertoire

By GEO. HENRY HOWARD

Contains 44 pieces of medium difficulty. Preludes, postludes and offertories for church service.

Board Covers, \$1.00. Cloth, \$1.25

The Church Organist

(2 Vols.) C. H. MORSE

A collection of pieces for use in church. Contains compositions by George E. Whiting, George W. Chadwick, Arthur Foote, Theo. Dubois and other composers of note.

Limp Cloth, Vols. 1 and 2, each, \$2.00

The Junior Church Organist

C. H. MORSE

Each piece is arranged for instruments of two manuals, with only the ordinary complement of registers, this making them practical even with small organs. This book is a fitting companion to "The Church Organist," by the same author.

Limp Cloth, \$1.50

The Progressive Organist

P. LA VILLA

A new book for two-manual pipe organ, containing preludes, postludes, offertories, marches, etc. Few, if any, of the selections have appeared in any other collection and therefore they will be appreciated by all organists.

Limp Cloth, \$1.50

Suite

Scenes from Marionette Life

ALONZO STONE

1. Scene D'Amore. 2. Wedding Feast. 3. Berceuse. 4. Bridegroom's Song. 5. Finale. Wedding Procession.

The character of the music is of such a refined and idyllic cast that it is equally suitable to secular or church festival occasions. Full and careful indications of registration and pedaling are given.

Paper Covers, 75 cents

Original Compositions for the Pipe Organ

By EDWARD M. READ
and other well-known composers

(Sheet Music)

Allegro in G.....	Hamer	.40
Berceuse.....	Barrett	.50
Festival March.....	Read	.60
Larghetto in F.....	Read	.50
Meditation.....	Read	.50
Night Song.....	Vogt-Davison	.40
Prayer.....	Read	.30
Scherzo in A Minor.....	Hamer	.40

N. B. - If your dealer cannot supply the above, we shall be pleased to send them to you on approval.

White-Smith Music Pub. Co.

BOSTON: 62 & 64 Stanhope St.
NEW YORK: 6 East Seventeenth St.
CHICAGO: 259 Wabash Avenue

CONTENTS

"THE ETUDE" - February, 1906

The Advent of Endowed Institutions in American Musical Education.....	J. Francis Cooke	57
The Piano's Soliloquy.....	C. W. Fullwood	59
Some Thoughts on Pedaling.....	Charles E. Watt	59
Characteristic Music.....	W. D. Armstrong	59
Notes on American Music.....	Walter Spry	60
Reading Music at Sight.....	Jean Parkman Brown	61
The Elements of Musical Appreciation.....	Albert Gehring	62
A Little Story with a Moral.....	G. W. Smith	63
Gymnastic Wrist Exercises.....	E. R. Stuber	63
The Young Woman Pianist and Her Business Prospects.....	W. S. B. Mathews	64
The Modern Minor Mode.....	Belle Square	65
How to Memorize Music.....	Emil Liebling	66
The Triumph of Counterpoint.....	H. A. Clarke	66
Practical Ideas Applied to the Teaching of Children. V.....	Katharine Burrowes	67
The Critique Book.....	Edward Hale	67
Children's Page.....		68
Editorial Notes.....		70
Vocal Department.....	H. W. Greene	71
Organ and Choir.....	E. E. Truette	74
Violin Department.....	George Lehmann	76
Teachers' Round Table.....	N. J. Corey	78
State Music Teachers' Association.....		79
Announcements by the Publisher.....		80
Musical Items.....		82
Humoresques.....	A. H. Hausrath	83
Puzzle Corner.....		84
Home Notes.....		85
Questions and Answers.....		85
Comments on European Musical.....	Arthur Elson	86
Recital Programs.....		87

MUSIC

Ariel Scherzo Waltz, Opus 151.....	C. W. Kern	1
The Graces (4 hands).....	Paul Wachs	4
Serenade.....	Ch. Gounod	8
Wedding Day, Opus 65, No. 6.....	E. Grieg	10
Air de Ballet, Opus 35, No. 3.....	P. Lacombe	14
On with the Polonaise.....	R. Tourbie	16
Danse Nègre.....	I. Tchakoff	18
Robinson Crusoe.....	J. Trill	20
What the Nightingale Sang.....	Henry Parker	21
Dear One.....	F. H. Brackett	24

Some First Piano Pieces With and Without Words

The music by

MRS. CROSBY ADAMS

Op. 12. OUTLINE MELODIES

- No. 1. The Clock Story
" 2. Fairies' Dancing Song.
" 3. Brownie Steps.
" 4. The Fairy Raindrops.

Mailing Price, 22c.

Op. 13. FOUR DUETS

- For Two Beginners
No. 1. Boatman's Tune.
" 2. The Nodding Grass-atar.
" 3. Old Folk Melody
" 4. A Voyage.

Mailing Price, 32c.

CROSBY ADAMS, Handel Hall, Chicago.

Op. 14. TONE STORIES

- No. 1. Harp Song.
" 2. The Rainy Picnic Morning.
" 3. Doll's Lullaby.

Mailing Price, 22c.

Op. 15. CHURCH MUSIC

- A Sunday Group
No. 1. a. Hymn-tune in F major.
b. Hymn-tune in D major.
" 2. a. Hymn-tune, "Thou Who Dost."
b. Hymn-tune, "O God of Grace."
" 3. Little Blessing or Grace.

Mailing Price, 22c.

EDUCATIONAL WORKS

Published for the Musician, Teacher and Scholar

Song Stories for the Piano. For Beginners.....	By Carr e A. Alchin	\$0.60
Practical Method for Beginners on the Piano.....	Carl W. Grimm	1.00
Modern Method of Technical Exercises for the Equalization of the Fingers.....	Carl W. Grimm	1.00
Bach Preparatory Studies for Piano.....	F. L. Lawrence	.75
Fifty Very First Studies for Piano. Op. 184.....	Carl W. Kern	.75
Eight Progressive Etudes for the Development of Rhythm. Op. 62, No. 1.....	L. Schytte	1.00
Practical Exercises for Piano Students.....	A. G. Vredenburg	.75
A Simple Method of Modern Harmony & Pronouncing Pocket Dictionary of 3500 Terms.....	Carl W. Grimm	.25

USUAL DISCOUNT TO TEACHERS.

MUSIC SENT ON APPROVAL. SEND FOR CATALOGUE.

THE GEO. B. JENNINGS CO.

General Music Dealers Cincinnati, Ohio

The Mechanics of Piano Playing

By ALBERT G. CARMIENCEKE

Price, \$1.25

As a progressive teacher of piano playing, this book will interest you. It deals with modern ideas in a modern way and the line of reasoning is logically and convincingly stated.

The issue is made on the Low Wrist—now almost universally advocated—for Standard Finger Action; Finger Groupings over four keys, instead of five; and Surface Practice at the start for undeveloped muscles, thus assuring proper and necessary relaxation.

The Five Finger Groupings were written for and adapted to the Level Wrist Position. The Four Finger Groupings make right position for elementary work automatically possible, and allow the modern Low Wrist position to be easily taken and retained.

Surface Practice insures the right order in teaching—preparation first and attack after wards.

The Mechanics of Piano Playing is the only work containing exercises especially adapted to the Low Wrist position.

The entire field of technique is covered completely, specifically and progressively. The descriptive circular sets forth the full contents of the work in detail and will be sent to all inquirers.

We are desirous of giving the book wide circulation among the teachers and to that end will, for a limited time, supply one copy to any one address for 75 Cents, postage paid.

CLAYTON F. SUMMY CO.,

Publishers

220 Wabash Ave., Chicago, Ill.

Send for sample copy of our Periodical, "Good Music."

Fischer's
Edition

J. Fischer & Bro.,

7 & 11 Bible House, N. Y.

Publishers

Rhys-Herbert's Quartet Collections

Vol. 1 for Male Voices.....	\$0.50
Vol. 2 for Female.....	.50
Vol. 3 for Mixed.....	.50
Sacred Quartets for Male Voices.....	.35

Fischer's Primary Grades

Song and Drill Book

Companion to the "Juvenile Entertainer" (3 volumes) compiled by G. Burton. 75 cents.

Dumbbell Exercises

with 51 Illustrations and Music by Victor Hammerel. 75 cents.

Collection of Organ Music

J. L. Battmann

Twenty-five Offertories, Preludes and Postludes, written on three staves. Edited, fingered and registered by M. A. Lebank. Two volumes. Each \$1.50.

Pleasing and effective compositions, yet not difficult. They are of a length (each covering 4 to 6 pages) which makes them serviceable for church use.

New Hymnal

Catholic Church Hymnal for Sanctuary, Choir or Congregational use, for unison or mixed voices. Edited and compiled by A. Edmonds Tozer.

Edition with music.....	\$1.00
Edition with words only (paper).....	.20
Edition with words only (cloth).....	.35

We make a specialty of Catholic Church Music. Send for our thematic pages of Organ, School, Violin and Piano, Piano Solo, etc., publications. Address in full as above.

EASTER MUSIC

Solos in Sheet Form

Brackett. Victor Immortal. Medium Voice . . . . .	.60
Campbell. Day of Resurrection. 2 Key—High and Low Voice . . . . .	.50
Coombs. King of Glory. 2 Keys—High and Low Voice . . . . .	.75
Gounod. Easter Eve. 2 Keys—High and Low Voice . . . . .	.50
Gounod. Easter Eve. With Violin and Organ Obligato. 2 Keys—High and Low Voice . . . . .	.65
Holt. The Lord of Ages. 2 Keys—High and Medium Voice . . . . .	.50
Lansing. Lord is Risen. With Violin Obligato. 2 Keys—High and Low Voice . . . . .	.65
Norris. Alleluia. 2 Keys—High and Low Voice . . . . .	.60
Rotoli. Glory to God. 3 Keys—High, Medium and Low Voice . . . . .	.75
Stults. Voice Triumphant. Medium Voice . . . . .	.50
Sudds. O Gladsome Day. With Violin and 'Cello Obligato. High Voice . . . . .	.60

Carols in Octavo Form

Gow. Ye Happy Bells of Easter Day . . . . .	.10
Wheeler. Welcome Happy Morning . . . . .	.05

Anthems in Octavo Form

Allen. Now is Christ Risen . . . . .	.08
Attwater. He is Risen . . . . .	.12
Chapple. Christ our Passover . . . . .	.10
Danks. Christ the Lord is Risen To-day . . . . .	.06
Darnton. Christ our Passover . . . . .	.15
Denee. Alleluia, Christ is Risen . . . . .	.20
Giorza. Regina Coeli, No. 2 (Christ is Risen). (Latin and English Words) . . . . .	.20
Goodrich. Awake Thou that Sleepest . . . . .	.20
Goodrich. Sweetly the Birds are Singing . . . . .	.12
Gounod. Blessed is He who Cometh . . . . .	.05
King. I am He that Liveth . . . . .	.12
Lyon. Christ is Risen . . . . .	.15
Maker. Now is Christ Risen . . . . .	.16
Martin. As it Began to Dawn . . . . .	.16
Newcomb. Day of Resurrection . . . . .	.15
Nichol. Now is Christ Risen . . . . .	.15
Norris. As it Began to dawn . . . . .	.20
Schnecker. How Calm and Beautiful the Morn . . . . .	.15
Shackley. Christ our Passover . . . . .	.15
Smallwood. Thanks be to God . . . . .	.12
Sudds. This is the Day . . . . .	.08
Trowbridge. Why Seek Ye the Living? . . . . .	.15
Upham. O Hail Him . . . . .	.10
Upham. Saviour Hath Risen . . . . .	.10
Watson. Give Thanks unto the Lord . . . . .	.15
Wodell. Sing, Gladly Sing . . . . .	.12

In addition to the above list of our own publications we have a large and complete stock of Easter Music for the Sunday School and Choir; Solos, Duets, Quartets, Anthems, Carols, Services and Cantatas.

All sent on Selection at our usual Liberal Discounts

THEODORE PRESSER

Music Publisher, Dealer, Importer

PHILADELPHIA, PA.

A New and Important Piano Instruction Work

THEODORE WIEHMAYER SCHOOL OF SCALES

(According to New Principles)

Single Scales Scales in Thirds Scales in Sixths

also a Supplement containing

"School of Arpeggios"

Complete in one book Price \$2.50; discount 50 per cent.

What Xaver Scharwenka says in regard to it:

"I consider Wiehmayer's School of Scales as a work of extraordinary pedagogical value. The author conceives the study of scales from an entirely new point of view since his fundamental principle is not based upon the order of intervals of the whole and half-tones of the scales, but on account of the fingering and the knowledge of the different positions by application of the symmetric order of the keys, starting therefore a complete systematical method of teaching.

"The difficulties of setting under the thumb are arranged in three graduations, while those of the change of the positions have been classified according to the striking points of the keys in subsequent order.

"This system having been proved as an absolutely perfect one, I can only recommend it very highly."

Published by and to be had from

BREITKOPF & HÄRTEL, 11 East 16th St., New York
and at all music stores.

SIX cents each for Sheet Music.
Wholesale Prices on all Popular Sheet Music and Instruction Books.
Send three two cent stamps for Sample Copy and Popular Music Herald.
THE GEO. JABERG MUSIC CO.,
121 W. Seventh St. Cincinnati Ohio.

WATCH THIS SPACE
Brehm's Monthly Bargain
Little Tone Pictures. Four musical miniatures in the third grade for small hands, no octaves, by John Martin.
Fireside Melodies. Four new, easy transcriptions of old melodies, arranged for small hands, no octaves, by John Martin.
To introduce among teachers, will send for 25c per set, or the two sets, eight complete new pieces, for 40c.
BREHM BROS. Erie, Pa.

Please mention THE ETUDE when addressing our advertisers.

JUST ISSUED

TWENTY-FIVE ENCORE SOLOS

A New Book that will enable you to view life from the "sunny side of the street"

Each of the Compositions are Well Written, supplied with Effective Accompaniments, and we confidently assert that there is, at this time, no other publication offered that approaches it in point of Variety, Richness and Adaptability.

Price \$1.00, net



PUBLISHED BY

The J. A. Parks Company
YORK, NEBRASKA

Do You Need New Organ Voluntaries?

The ORGANIST

Edited by E. L. ASHFORD

Appears every two months and contains 32 pages, sheet music size, of attractive, practicable and churchly organ voluntaries. Besides striking fresh things from varied European sources, there are most charming things written for this journal by E. L. Ashford.

Send 15 cents, mention THE ETUDE and you will receive a sample copy (our selection). Regular price, 35 cents per copy, \$1.50 per year.

New Voluntary Book

VOX CELESTE

Edited by E. L. ASHFORD

192 pages of useful, practicable, attractive voluntaries for pipe or reed organ. Very rich and varied. Highly commended by organists. \$2.00 per copy, net, postpaid.

THE LORENZ PUBLISHING CO.
150 Fifth Ave., New York

Dayton, Ohio

.. SONGS BY ..

Herbert Johnson

Face to Face. High, Medium, and Low Voice \$.60

The Homeland. High, Medium, and Low Voice \$.70

I'm a Pilgrim. High, Medium, and Low Voice \$.60

Rock of Ages. High, Medium, and Low Voice \$.60

The Eternal Goodness. High, Medium, and Low Voice \$.60

The New World. High, Medium, and Low Voice \$.70

The Endless Day. High, Medium, and Low Voice \$.60

The Broken Pinion, or the Bird with a Broken Wing. High, Medium, and Low Voice \$.60

O May My Walk be Close With God. High, Medium, and Low Voice \$.70

Shall I Be Forgotten. High, Medium, and Low Voice \$.60

My Jacqueminot. High, Medium, and Low Voice \$.60

SEND FOR COMPLETE LIST

On Sale by
THEO. PRESSER and all Music Dealers
WALDO MUSIC CO. Publishers
235 W. Newton St., BOSTON

ORGANISTS

Write for Free sample book of **Floyd J. St. Clair's** Organ Compositions for Grand Organ, Volumes one and two, as played and endorsed by Edwin H. Lemare and other noted organists.

H. N. WHITE, PUBLISHER
268 Erie Street, Cleveland, Ohio

TEACHERS

There Is Always Something Better
Than The Best You Have Seen.

If you are looking for the best ask your music dealer to send you a package of our publications on examination. We have music of the musical kind and suitable for your use. Our specialty is Easy Teaching Music for the Pianoforte, of which we have a very large assortment.

Our Edition Wood is the best low-priced series of the standard studies, Recreations and Classics on the market. The phenomenal success of Edition Wood is the best testimony of its merits. Send us your name and receive our catalogues, sent free to any address.

NEW SONGS

The following have just been issued, although a number have been before the English public for some time and have found much favor in that country. No singer, amateur or professional, can well afford not to know these songs.

Barnard, d' Auvergne. Life's Consolation. C (b-c), D (c#d), Eb (d-e), F (e-f)..... .50

—The same, with Violin or 'Cello Obligato60
An important new song by the composer of the well-known "Plains of Peace." It is published with violin or 'cello obligato, although it is very effective without these instruments.

Barry Katharine. Time's Roses. E (a#e), F (b-f), G (c#g)..... .50

A beautiful melody and one that haunts the memory. The words are also excellent. We predict a very large sale for this song.

Chipman, Florence Ednah. Why do I Love You? C (d-e), Db (db-f), Eb (eb-g)..... .50

One of the best, if not the best, of this popular writer's compositions, and will eventually become as popular as any which have preceded it.

Fortescue, Edith. Giver of Life. D (a-d), Eb (bb-e), F (c-f) G (d-g).... .50

—The same, with Violin Obligato60
An excellent sort of the semi-sacred character. It is in the English style and has a strong climax. It is published in four keys to suit all voices, and may also be had with violin obligato.

Needham, Alicia Adelaide. The Links o' Love. F (c-f)..... .60

A Scotch love song. The setting is original, possessing that refined musical thought that will instantly appeal to the artistic singer. Suitable for alto or baritone.

—Among the Stubble Barley. G (d-e)..... .60
For medium voice. A delightful melody with a well-contrasted accompaniment, musical yet not difficult, and closing with an especially effective climax.

Sheldon, L. T. Sea Way, C (g-d), Eb (bb-f)..... .50

A rather serious song of the Sea. Especially good for low or medium voice. It has many good points and an effective climax.

Slater, David D. The Reef Bell. Bb (f-d), C (g-e)75

A descriptive song, especially written for bass or baritone, with a strong, telling melody.

"I ring, I ring o'er the shifting sands,
True sentinel am I,
To warn the brave on the ocean wave
As the ships go sailing by."

Temple, Gordon. I cannot Forget You. C (e-f), Bb (d-e), Eb (g-ab) .50

A splendid song, one that sings itself. The words are excellent, and the music melodious, leading up to a fine climax.

—The same, with Violin Obligato..... .60

Every First-Class Music Dealer Has Our Publications in Stock.

THE B. F. WOOD MUSIC CO.

246 SUMMER STREET, BOSTON

6 EAST 17th STREET, NEW YORK

also at 12 Rathbone Place (Oxford St. W.), London

A New Edition of a Famous Piano Primer

MASON & MATHEWS PRIMER *of* MUSIC

By DR. WILLIAM MASON and
W. S. B. MATHEWS

Heavy Paper Covers, 50c

Mason and Mathews Primer is an exposition of the best teachers art tersely told; is a crystallization of best methods accentuated by the use of good English.

Mason and Mathews Primer will please as well as instruct the pupil and awaken a new and lively interest in real piano study.

Mason and Mathews Primer contains much fascinating comment in addition to the prescribed treatises on regular topics; there is no other book like it for acquiring a proficiency of piano technic knowledge; with the directness of a manual, it combines the readableness of a book of interest.

The Authorship of Mason and Mathews Primer guarantees its worth. Dr. William Mason is the pioneer of American piano teachers; W. S. B. Mathews is the dean of music's universal faculty, two teachers whose future is not limited to the walls of the studio, but reach wherever a printed page can go.

!!!

Special Price until April 15th,
MASON AND
MATHEWS PRIMER OF MUSIC,
heavy paper cover, new
edition, postpaid **30 cents**

The John Church Co.

CINCINNATI NEW YORK
CHICAGO LEIPSI LONDON

JUST PUBLISHED

BY

G. SCHIRMER

35 UNION SQUARE
NEW YORK

THE TECHNICS OF BEL CANTO

By G. B. Lamperti

With the Collaboration of
MAXIMILIAN HEIDRICH

Translated from the German by
DR. TH. BAKER

Price, \$1.25 net

G. B. Lamperti is one of the most distinguished of Italian singing teachers, one of the few who has kept and who has been able successfully to impart the true traditions of the old Italian "bel canto."

How he has done this is most delightfully in evidence in the singing of his distinguished pupil, Mme. Marcella Sembrich, to whom this book is dedicated.

It is written in a brief, concise style with abundance of illustrations and exercises in the musical notation.

Breathing, tone attack and resonance, blending of the registers, vocal agility (coloratura) the trill, sustained tones and messa di voce and the portamento are among the headings treated. An important chapter is entitled "Observations on the Change of Register." Special characteristics of the different voices are discussed with advice for each.

Mr. Lamperti's remarks on the "Technics of Speech and Song," are illuminating, as are his "Remarks on Musical Style," in which he shows wide range and catholic view, quoting Wagner and setting forth the necessities of "Lieder" singing, followed by suggestions for the study of rôles. It is one of the soundest and sanest books on singing that has been issued, written from the point of view not only of an accomplished singing teacher, but also of a thorough musician. Though very compact, it covers a very broad field fully.

SONGS OF ANCIENT AMERICA

Three Pueblo Indian Corn-Grinding
Songs from Laguna, New
Mexico, Recorded

With Pianoforte Accompaniment and
an Explanatory Introduction

By Natalie Curtis

Price, \$1.25 net

Miss Curtis has been one of the most zealous, and has proved herself one of the most skillful of those who are rescuing and preserving the native music of the American Indians. Her latest contribution to this department of Folk Music is one of the most interesting. These songs were taken down from the lips of old Pueblo Indians exactly. Miss Curtis has in no wise changed the melodies, nor has she sought to harmonize them in the usual sense, nor to make musical compositions of them; she has merely tried to reproduce the actual sound of the grinding and to add enough harmony to give, as it were, a background to the picture. Her one desire has been to let the Indian songs be heard as the Indians themselves sing them. They are strange, suggestive, beautiful in a new and unaccustomed way.

The title page is decorated with native pottery designs.

Easter Anthems

These Easter Anthems will be sent you for EXAMINATION. Return what you do not want and order more copies of those you do want. A postal order will answer.

Discount on Anthems, one-quarter off.

EASTER ANTHEMS

	PRICE
And the Angel Said unto the Women.....Danks	.15
Angel of the Lord, (Bass Solo and Chorus).....Goate	.20
Angels! Roll the Rock Away, (Solo or Unison Chorus and Chorus).....Lerman	.12
Awake, Glad Soul! Awake, (Solo or Unison and Chorus).....Williams	.12
Christ is Risen, (S. A. and B. Solos and Chorus).....Goate	.25
Christ, Our Passover.....Wilkinson	.20
Christ, Our Passover.....Danks	.15
Christ, Our Passover, (Solo or Unison and Chorus).....Steele	.12
Christ is Risen, (In C, Sop. or Ten. Solo and Chorus).....Danks	.15
Christ is Risen from the Dead, (Bass Solo and Chorus).....Neidlinger	.12
Christ, the Lord, is Risen To-day.....Rose	.12
Christ, the Lord, is Risen To-day, (Solo and Chorus).....Williams	.12
Christ, the Lord, is Risen, (Sop. or Ten. Solo and Chorus).....Hager	.10
Christ, the Lord, is Risen To-day, (Chorus).....Lerman	.10
Come, See the Place where Jesus Lay, (Alto or Bass Solo or Unison and Quartet).....Lerman	.12

EASTER ANTHEMS

	PRICE
Day of Wonder, Day of Gladness, (Chorus with Alto or Bass Solo, or Unison).....Lerman	.10
Hallelujah! Death is Vanished.....Steele	.10
Hallelujah! He is Risen, (with Solo or Unison Chorus).....Steele	.10
He is Risen, (Solo or Unison Cho. and Quartet).....Lerman	.10
He is Risen To-day, (S. or T. Solo and Chorus).....Tisdale	.06
He Lives, (Sop. or Ten. Solo and Chorus).....Danks	.12
He who Slumbered, (Solo and Unison Chorus).....Steele	.10
I Am the Resurrection and the Life, (Solo, Quartet and Chorus).....Williams	.12
Jesus Christ is Risen To-day.....Barrett	.10
King of Glory, (Sop. or Ten. Solo and Chorus).....Danks	.20
The Saviour hath Risen.....Steele	.08
Strife is O'er, (with Solos or Unison Chorus).....Steele	.12
We will Rejoice and be Glad, (with Solo and Unison Chorus).....Danks	.13

SOLO FOR EASTER

He Lives who Once was Slain, (Solo for Sop. or Ten.).....Danks	.30
--	-----

MOLINEUX' 50 CENT COLLECTIONS

Books for Piano or Organ, 50 cents each, less regular discount

The music in these books, except "Organ Folios," is also published separately in sheet form. See pages 2, 3 and 4 of Molineux' Catalogue which we will send you.

Please order by number.

*1295 Molineux' Junior Collection,	41 Easy Pieces for Piano or Organ. Vol. 1
*1296 Molineux' Junior Collection,	36 Easy Pieces for Piano or Organ. Vol. 2
*1297 Molineux' Junior Collection,	35 Easy Pieces for Piano or Organ. Vol. 3
*1588 Molineux' Junior Collection,	31 Easy Pieces for Piano or Organ. Vol. 4
1584 Molineux' Senior Collection,	25 Moderately Difficult Piano Pieces. Vol. 1
1585 Molineux' Senior Collection,	18 Moderately Difficult Piano Pieces. Vol. 2
*1751 Molineux' Graded Series,	11 First Grade Pieces for Piano or Organ (very easy). Book 1
*1752 Molineux' Graded Series,	10 Second Grade Pieces for Piano or Organ (easy). Book 2
*1289 Molineux' Easy Piano Duets,	22 Easy Piano Duets (see note below) Vol. 1
*1586 Molineux' Easy Piano Duets,	18 Easy Piano Duets (see note below) Vol. 2
1591 Molineux' Piano Duet Collection,	11 Moderately Difficult Piano Duets (96 pp.) Vol. 1
1594 Molineux' Collection of Sacred Solos,	13 Solos for Soprano or Tenor (56 pp.) Vol. 1
*1801 Molineux' Organ Folio,	32 Marches Voluntaries, Postludes, etc. Vol. 1
*1802 Molineux' Organ Folio,	40 Marches, Voluntaries, Offertories, etc. Vol. 2
*1803 Molineux' Organ Folio,	31 Marches, Voluntaries, Offertories, etc. Vol. 3
1683 Molineux' Six-Hand Collection,	8 Piano Trios, not difficult. Vol. 1
1684 Molineux' Six-Hand Collection,	7 Piano Trios, not difficult. Vol. 2

Those marked with a star are adapted for either piano or organ. Only part of the selections in Easy Piano Duets, Numbers 1289 and 1586, can be played on the organ.

Any or all of the above will be sent you on **APPROVAL**. Write us a postal for what you want.

TO PIANO TEACHERS:

You Should Examine LERMAN'S GRADED METHOD FOR PIANO

A complete, compact compilation of Piano Studies, thorough, pleasing and progressive, in which all the keys, major and minor, up to six sharps and six flats, receive equal consideration and space. They are introduced in regular order, every major key being followed by its relative minor, with two pages of carefully selected, melodious studies devoted to each, and introduced in easy, logical progression.

This plan is carried out in both parts. Pupils who are advanced as far as the grade reached in Part I. (whether they studied Part I. or not) can go through Part II. with great profit. Having studied either part, the pupil will be equally "at home" in all keys, major and minor. The full course furnishes a two-fold drill along this line. (Exit dread of sharps and flats.)

This method includes a full course in Scales, Arpeggios and Finger Gymnastics.

A splendid Dictionary of Musical Terms appears in each part.

Price of each part, \$1.25. Teacher's Price, 85 cents. But to introduce this method we will send a copy of either part, post paid, upon receipt of

50 CENTS EACH

GEO. MOLINEUX, 148-150 Fifth Ave., NEW YORK

Please mention THE ETUDE when addressing our advertisers.

PIANISTS

ALL PRAISE THE
FAVORITE PIANO ALBUM
a collection of 36 pleasing concert numbers of moderate difficulty.
A 145 PAGE ALBUM OF FIRST-CLASS PIANO MUSIC MAILED ANYWHERE FOR \$1.00

EVERY DAY ALBUM FOR PIANO SOLO

a splendid collection of piano music of moderately easy compositions, containing 64 pages of favorite piano compositions
MAILED UPON RECEIPT OF 45 CTS.

NATIONAL WALTZ ALBUM

containing eight waltzes arranged by Theo. M. Tobani, etc., introducing the popular airs of England, America, Scotland, Russia, Italy, France, Germany and Ireland. Containing 78 pages of music
MAILED ANYWHERE FOR \$1.00
ALL THREE FOR \$2.00

Send for a Catalog of the "SEIFERT" Revisions of modern Concert pieces

CARL FISCHER, 6-10 FOURTH AVE., NEW YORK

Teachers Need

TIEPKE WRITING BOOK, No. 1 } DEVOTED
TIEPKE WRITING BOOK, No. 2 } TO NOTATION
TIEPKE WRITING BOOK, No. 3 } Devoted to
TIEPKE WRITING BOOK, No. 4 } ELEMENTARY HARMONY

PRICE, 25 CENTS EACH

TARANTELE, Op. 13, Mills, 75c.

GRAND POLKA DE CONCERT, Bartlette, 75c.

AT THE SPRING, Joseffy, 75c.

These pieces have been revised, fingered and simplified by eminent authors for teaching purposes, yet retain all the beautiful characteristics of the original compositions.
For introduction the three pieces will be sent postpaid on receipt of 50c.

Liberal Discounts to Teachers, Schools and Colleges

WM. A. POND & CO.
148 Fifth Avenue, New York

Special to "Etude" Readers

Fleeting Hours (new reverie), by Marie Louka
A Silent Prayer " " "
The Hour of Prayer " " "
The North American March, " " "
The Rajah March, " " "
Cupid's Darts (Idylle), " " "
Dance of the Snowflakes, " " "
Dance of the Dewdrops (just out), " " "
Fire and Flame March, " " "
Daisies (high-class Ballad) " " "

Any of the above compositions at 18c per copy, or we will mail you any 4 copies of the above postpaid on receipt of 60c

WEYMANN & SON, Publishers
923 Market St., Philadelphia, Pa.

La Sorella

We are delighted to be able to acquaint you with an extraordinary novelty, **La Sorella**, a brand new Spanish march of indescribable charm and irresistible brilliancy, yet not beyond grade 3, and carefully fingered. Millions of copies are now being sold in Europe, millions will be sold this year in America. Some of our best customers, teachers, who never use anything but the classics, are buying **La Sorella** in lots of 5 or 10 copies. This March will soon be the craze of the whole civilized world.

Special introductory price only TEN CENTS, postpaid.

JUMPING JACKS' JUBILEE

The cutest, quaintest twostep you ever heard. An excellent composition. Its decided 6-8 rhythm makes it the favorite of every ball-room and gymnasium. **Only 10c. postpaid.**

NEW MEDLEY TWO-STEPS

Seven bright, catchy Marches of medium difficulty, each one containing famous characteristic airs suggestive of the title.

Americana	Irish Airs
College Airs	German Airs
Plantation Airs	Scotch Airs

10c. each postpaid, or 70c. for all seven

FIVE NEW TRANSCRIPTIONS (GRADE IV.)

By **F. W. Meacham**, one of America's best-known arrangers. The titles are:
Old Oaken Bucket, Mocking Bird,
Old Black Joe, Dixie's Land,
Old Folks at Home

Any one 10c. postpaid, or 50c. for all five.

FOR THE CABINET ORGAN

Voluntaries and Short Preludes, arranged in an easy manner by **A. H. Rosewig**. Eleven pages, full sheet-music size. A splendid collection, catalogued at 90c. Orders filled postpaid on receipt of 20c.

PRIZE CAKE WALK

Walter V. Ullner's great Ragtime Twostep. An unusually good number, full of fire, vim and go. Its exhilarating syncopations actually lift you off your feet. Not difficult to play, grade III and a first-class teaching piece. **10c. postpaid.**

G. V. MECKEL

845 EIGHTH AVENUE NEW YORK

MIND AND FINGERS

By **ALBERT ROSS PARSONS**

"The most novel, interesting and effective five finger exercises ever devised for pianoforte." An instantaneous success in schools and with private pupils. The key to modern technic. **Price, \$1.00 net.**

THE MASTER TOUCH

By **ALBERT ROSS PARSONS**

A Musical Grouping of the Essentials of Pianoforte Technic for Daily Practice

"The beautiful sequence of chords makes this work a veritable course of Harmonic Ear-Training and Music-Reading." Part I (C, D Flat and D Major). **Price, \$1.00.**

Order from your dealer, or

J. H. SCHROEDER 10 East 16th Street NEW YORK

SPECIAL FOR FEBRUARY

Three Famous Copyrighted Pieces of Sheet Music for 50c.

- 1 copy of **Dance of the Demons**—Ed. Holst, 75c
- 1 " **Star of the Sea Reverie**—Kennedy, 50c.
- 1 " **Dance of the Blackbirds**—Baker, 50c.

List price is \$1.75; Teachers' Regular Price, including postage, 88c. All Three Pieces sent postpaid for 50c.

Address **ILSEN & CO.**, Cincinnati, Ohio.

PRESERVE YOUR COPIES OF THE ETUDE

The Etude Binder

It is simple but complete, cheap but durable, and beautiful in appearance

It has a solid wooden back, which always keeps it in shape, and it does not mutilate the contents

The copies are instantly but securely bound by the thin slats which run the length of the periodical, and yet can be removed at pleasure.

Each Binder holds twelve copies, or a full year's subscription, of **The Etude**.

Price, postpaid, \$1.00

THEO. PRESSER, 1712 Chestnut St., PHILADELPHIA

New Publications

THE MOST VALUABLE TEXT-BOOK OF MUSICAL HISTORY IN THE ENGLISH LANGUAGE

History of Music

A Text-Book for Classes

A Manual for Private Reading

For Colleges, Conservatories and Clubs

Comprehensive—Concise—Practical

A History of Music brought up to date, arranged in lessons of suitable length, so that two can easily be prepared every week, with helps for teachers and students, questions on the lessons, review outlines, topics for essays, tables and complete indexes, including pronunciation of names. Copiously illustrated. Each lesson has a number of paragraph heads, giving an outline for study and review.

This work, under the editorial direction of Mr. W. J. Baltzell of THE ETUDE staff, contains the above and more admirable pedagogic ideas and is fully illustrated. The contributors are: Dr. H. A. Clarke, Mr. Arthur Elson, Mr. C. G. Hamilton, Mr. E. B. Hill, Mr. A. L. Judson, Mr. F. S. Law, Mr. Preston Ware Orem and Mr. W. J. Baltzell—all teachers and writers of experience in historical work. It is recognized that every pupil of music needs a knowledge of the history of music. This book will enable any teacher to conduct a class with successful results. **Price, \$1.75.**

M. MOSZKOWSKI

Spanish Dances

For Four Hands

Op. 12

Price - \$1.00

One of the most popular of modern works for four hands, highly characteristic of this well-known composer. The fact that they were originally written as piano duets lends additional value and interest. This complete addition is handsomely printed from special plates. The price on this set of dances is equivalent to that of a single number in sheet form. The "Spanish Dances" constitute a permanent addition to the literature of the pianoforte.

Standard Graded Songs

FOR THE FIRST YEAR
FOR THE SECOND YEAR

Price - \$1.00 each

A collection of specially edited and selected songs for the use of teachers in their studios, suited for pupils' recital work, or for the home and social circle. The books will contain songs for the use of pupils who are in the first and second years of their vocal study, moderate in range technically and artistically within the ability of the average pupil, such as may be used from the beginning of vocal lessons and through the first and second years of instruction.

NEW SONGS BY GALLOWAY

Friendship Songs

By **TODD B. GALLOWAY**

Price - \$1.25

A set of seven vocal gems similar to the well-known "Memory Songs" by the same writer. The songs are most expressive in character, largely within the medium compass of the voice, and represent this popular composer at his very best. The accompaniments, while not difficult, are well made, and afford excellent support for the voice. The titles of the seven songs are as follows:—"O Heart of Mine," "Heaven," "Hushaby Baby," "Alone," "The Four-Leaved Clover," "Desire," and "Twenty-Third Psalm."

H. HERZ

Scales and Exercises

Price 50 cents

A new and specially prepared edition of this standard work, printed in the popular oblong form. A new and accurate translation of the original explanatory text has been added. "Herz Scales" are extensively used and in constant demand. The oblong form is particularly convenient for daily use.

Third Mass in E Flat

A. H. ROSEWIG

Price - 80 cents

Those who are interested in church music will be pleased to learn of the publication of a new mass, by a composer whose similar works are so well known and so widely used, and which is, without doubt, one of his best contributions to church music. The "Third Mass" is arranged for four voices, has both Latin and English text, the latter conforming to the rubric of the Protestant Episcopal Church, and is, therefore, available for use in both the Roman and the Episcopal Church,—as a communion service in the latter.

Four-Hand Parlor Pieces

Price 50 cents

This volume has been prepared in response to an urgent demand for a collection of this nature at a popular price. The various numbers are of bright, entertaining character, consisting of original compositions and arrangements. Many of the numbers have been especially arranged for this volume. The pieces will be of moderate difficulty, ranging from the early Third Grade; none more difficult than Grade IV.

Album of Lyric Pieces

FOR THE PIANO

Price - 50 cents

A collection of pieces by various composers in which the melodic idea and the expressive quality are predominant. The study of such compositions tends to develop musical intelligence and appreciation. The pieces, while well-contrasted, are all truly lyric in character. None are beyond Grade III in difficulty; some are as easy as Grade II.

The collection includes no dance forms or severe classics; the emotional element is always prominent.

IN PRESS

SELECTED "CZERNY" STUDIES. Liebling, 3 books. Book 2.

EXERCISES IN EXTENSION. I. Philipp.

THE LITTLE PISCHNA. Bernhard Wolff.

GURLITT ALBUM OF PIANO MUSIC.

THE MOON-QUEEN. CANTATA. Gottschalk & Gardner.

HANDEL ALBUM OF PIANO MUSIC.

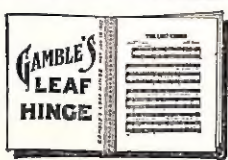
STANDARD GRADED COURSE IN SINGING. H. W. Greene. Vol. IV.

THEODORE

1712 Chestnut Street

PRESSER

Philadelphia, Pa.



"Lost Chords" will never more be lost,
Nor "bars" nor "scales" be tempest tossed,
For "music" all the world around,
When "Gambleized" is safely bound.

"Gambleizing" means putting a patented cloth hinge on each sheet so your music cannot wear apart or tear apart.

A 25c. Package (assorted) will bind the following 13 copies of music:
3 copies of 2 leaf music (4 Pages) 4 copies of 4 leaf music (8 Pages)
5 " " 3 " " (6 Pages) 1 " " 5 " " (10 Pages)
and 1 strip of mending tape.

If when a package of Gamble binding is received, you cannot say it is the best thing for the purpose you ever saw, we will refund TWICE the purchase price. Sold exclusively by us or by our agents. Send for booklet. Agents wanted.

GAMBLE HINGED MUSIC CO., 1078 Millard Avenue, Chicago

FOUNDATION EXERCISES - - - By **A. K. VIRGIL**
THE VIRGIL PIANO METHOD. Vol. I, \$3.00;
Vol. II, \$2.50. Special price to teachers.

STEP BY STEP - - - By **A. K. VIRGIL**
A TEXT BOOK IN PIANO PLAYING. A
Teacher's Hand Book. A Learner's Guide. 400
pages. Price, \$2.00. Special price to teachers.

Address: **A. K. VIRGIL, 11 West 22nd Street, New York**

For sale also by Theo. Presser and book and music dealers generally.

NEW FOLIOS

FIRST RECREATION REPERTOIRE
Standard Teaching Pieces for Piano.
Grade 1 and 2. List price 50c.

SECOND RECREATION REPERTOIRE
Standard Teaching Pieces for Piano.
Grade 3 and 4. List price 50c.

20TH CENTURY OPERATIC FOLIO
Standard Operatic Pieces for Piano.
Grade 3 and 4. List price 50c.

SIMPLICITY TUTOR FOR VIOLIN
A Studious Tutor for Beginners.
List price 50c.

SANCTUARY SERIES OF ORGAN VOLUNTARIES
Books 1 to 16. List price, each 50c.

SAMUEL SIEGEL'S CLASSICAL COLLECTION
For Mandolin and Piano. List price . \$1.00

THE VIOLIN FOR BEGINNERS
BY FREDERICK PETERS.
Highly Recommended. Parts 1 and 2.
List price, each part \$1.00

HAMPSON'S VIOLIN SCHOOL
With 50 Illustrations, showing positions of
holding Violin, etc. List price . . \$1.00

For Special Teacher's Discount
Address **JOS. W. STERN & CO.** Dept. 6.
34 East 21st Street, New York

Engelman's Latest Success

"SONG TO THE STARS" (Reverie Nocturne)
"GLADYS DANCE CAPRICE"
"WITH LOVE AND LIFE WALTZES"
"LA PETTITE DEBUTANTE" (Intermezzo)
"OUR MASCOT" (Characteristic Patrol)
"LOVE, JOY AND SORROW" (Reverie)
"EVERY CLOUD HAS SILVER LINING" (Song)
"TWO ROSES" (Spanish Song)

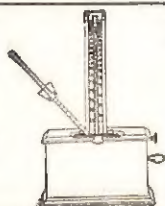
"NYANZA" (African Two-Step)
By B. A. Reisman

"OYAMA" (Schottische)
By Wilson

Sample copies of the above mailed upon
receipt of 15c each.

Blasius & Sons
PHILADELPHIA, PA.

BEAUTIFUL SONGS BY C. E. DANCY
Not Understood—First and Last—If You But Knew
None Will Love You As I Do—The Dream of a Kiss
Sent postpaid for 25c. each or 5 for \$1.00
L. BLEIMILLER, Publisher
283 Lenox Ave., New York City
ANYTHING IN MUSIC SUPPLIED



NEW IMPROVED METRONOME

Made correct, with a very distinct
click. To introduce we offer a sample
with bell, \$2.60; without bell, \$2.25.
Money refunded if not satisfactory.

CARLIN & LENNOX

Box 513 Indianapolis, Ind.

MUSIC THE SUPREME is our latest and best book for the Singers
and is filled with clear instructions for both teacher and pupil.
The Rudimental Department is full of very sparkling exercises. The
Intermediate Department is a collection of gems for the home circle,
social gathering, or class room. The Chorus Department will supply
all needs of a Choral Society for concert or convention work. Price
75 cts. Will send on receipt of 25 one cent stamps. If you will send us
the names and addresses of five Church Choirs and ten 10 stamps
will mail you one copy of our Songs of the Savior's Love, for Sunday
School. It's the BEST BOOK PUBLISHED and only \$3.00 per 100.
SHEET. OUR PRICE Over 4000 selections of the most popular
vocal and instrumental successes, equal
to music sold by most publishers at
from 40c to 75c per copy. Catalog free.
MUSIC 10c
THE NORTHWESTERN MUSIC CO., Suite 620-225 Dearborn St., CHICAGO, ILL.
Please mention THE ETUDE when addressing our advertisers.

Just Published

\$1.00 Postpaid

We will send any of the music in
this list, or any of our other pub-
lications, "On Selection." Com-
plete catalogue mailed to any
address upon request.
We grade all piano music from
1 (easy) to 7 (difficult).

INSTRUMENTAL

ENGELMANN, H.
MARCH OF THE CADETS 3 .40
One of the most inspiring marches of the
time. It is largely in octaves and requires a
brilliant character of playing.

GEIBEL, A.
HEARTS LOVE SCHOTTISCHE 3 .40
A most excellent dancing piece; the themes
are striking and well defined.

HOSFELD, S.
DAY OF ROSES GAVOTTE 3 .40
The daintiness of this is particularly
"catching." As fresh as a day in June.

JENNINGS, GEO. E.
LITTLE ENSIGN MARCH 3 .40
Brisk and bright two-step march with very
attractive themes.

SUTTON, O. E.
ARBUTUS POLKA 2 .40
Little players will enjoy this tuneful solo.
It is not difficult, and is without octaves.

CHILDREN'S SONGS

For School and Home by the Well Known Composer
GEO. L. SPAULDING

DOLLIE'S DINNER PARTY 50
Humorous description of how Dollie's
guests, who were dolls, behaved at this
society function. Very tuneful and easy to
sing and play.

DON'T LET MAMMA KNOW 40
The secret which is to be kept from Mamma is
quite important, and one in which she is di-
rectly interested. This quaint idea of the
child is told in a pretty, melodious waltz
movement.

I DON'T LIKE YOU ANY MORE 40
Very pretty song for children, descriptive
of a quarrel between juvenile "lovers," and
the reconciliation through the medium of a
"big apple."

I WANT TO 'PHONE TO PAPA 40
A cute little story, expressive of a child's
confidence in papa's ability and willingness
to right all troubles. Pretty waltz movement.

I'M A VERY BUSY BOY 40
Another pretty and easy song, telling of the
young man's troubles at Christmas; they cer-
tainly are funny. The melody is within a
compass of six notes.

To introduce these most excel-
lent compositions
QUICKLY, we will fill all orders received
prior to March 10th, for the **ENTIRE LIST**
(10 pieces) for
\$1.00 Postpaid

Hatch Music Company
PUBLISHERS and IMPORTERS of MUSIC
Eighth and Locust Streets, Philadelphia
We make a Specialty of School and Teacher Trade

THE Standard Choir Monthly

A journal of good medium grade anthems. Printed from
engraved plates. Each issue contains six anthems.

Edited by **J. W. LERMAN**

Free sample copy mailed to any organist or choir director
on request.

Tullar-Meredith Co.
CHICAGO NEW YORK
57 Washington Street 150 Fifth Avenue

NEW COMPOSITIONS

Love Song, Violin and Piano Edwards .50
Mazurka Romantique, Violin and Piano Turney .75
Song of Hope, Low Voice Salins .40

Sample copy of
MUSICAL STANDARD
10 cents. \$1.00 a year.
Ray G. Edwards, 2155 Gladys Ave., Chicago

JUST ISSUEDScribner's Musical Literature List
New, Revised and Enlarged EditionContaining 120 pages, and describing the latest and
best books in every department of music

SENT FREE ON APPLICATION

THE MUSIC STORY SERIES

New Volume

STORY OF ORGAN MUSIC, by C. F. Abby Williams. Illustrated square 12mo., \$1.25 net.

Previously issued in this series, each \$1.25 net:

STORY OF ORATORIO**STORY OF NOTATION****STORY OF THE ORGAN****STORY OF CHAMBER MUSIC****STORY OF THE HARP****STORY OF THE VIOLIN****THE STUDY OF THE HISTORY OF MUSIC**By Prof. Edward Dickinson, 8vo., \$2.50 net. An admirable test book for class or teacher's
use. Special descriptive circular sent on request.**CHARLES SCRIBNER'S SONS** 153-157 Fifth Avenue
NEW YORKTHE STANDARD ONE-VOLUME
DICTIONARY OF MUSIC**DICTIONARY OF MUSIC
and MUSICIANS**By **DR. HUGO RIEMANN**

PRICE, \$4.50

A Musical Library in itself—History,
Biography and TheoryBy one of the most eminent of living German
authorities in musical matters. Based
on thorough scholarship and
exhaustive researchEach biographical notice gives the most important
dates in the life of the subject of the sketch, his
education, where he lived and the nature of his pro-
fessional activity, his rank as a musician and a
composer, with a list of his principal works. Con-
cise, yet containing all essential facts.

Explains the principal points in Theory.

An up-to-date work.

Carefully revised, including the latest investiga-
tion into the science of music.

900 pages, octavo, half leather.

THEO. PRESSER, 1712 Chestnut St., Phila., Pa.

**A SYSTEM OF
FUNDAMENTAL TECHNICS
For Modern Piano Playing**By **WILLIAM MASON, Mus. Doc.**Revised and Enlarged by **W. S. B. Mathews**Dr. Mason's Fundamental Technics comprise the results of a cen-
tury of evolution in the art of piano playing and piano pedagogy.
They are founded upon the advances made by the older technicians,
such as Clementi, Tomaschek, Dreyschock, and others. Taking the
operative part of their innovations, Dr. Mason during fifty years of
active work, as artist and teacher, has added to their material and
processes the missing elements for acquiring complete command of the
piano. He is the inventor of an easy method of diversifying passage
practice, and of imparting to this usually dry part of piano study many
qualities of musical creation. His rhythmic devices educate the player
as well as improve the playing. His two methods of velocity are radical
and never failing. His method of octaves reduces this part of the technic
to easy dimensions without sacrificing completeness. The most impor-
tant feature of the Mason system is the emphasis placed upon tone
production.In this revised edition are included all the practical exercises which have made the work
so justly famous, together with the following addition:**A Complete Restatement of Tone Production**for Melody Passages, Chords, Octaves, Bravura, and the Artistic Uses of the Pedal. In short,
a complete apparatus for piano expression. The subject of Chords, previously neglected by
technicians, although of the utmost artistic importance, is here taken up anew and so handled
that the teacher, by following directions, will be able to impart to pupils a rich, melodious, and
beautiful control of chords and harmonic coloring. Any student who will build up the tone pro-
duction through the various single-finger forms, through double touches to chords and octaves,
will arrive at an elastic, full, and commanding tonal control of the instrument. The object of the
present arrangement of the material and subjects has been to bring out more clearly the inter-
dependence of parts in the system, and to prepare a more progressive order of arriving at maturity
in this division of technics.

The work contains thirty-eight illustrations, showing every position of the hand in playing.

PUBLISHED IN TWO PARTS:

Part One—Tone Production. Including Two-finger Exercises with Octaves,
Bravura, Chords, and the Use of the Pedals - - - Price, \$1.00, post-paid**Part Two—Principles and Material for Passage Practice.** Containing Dr. Mason's
Celebrated Method of Scales and Arpeggios, the Application of Rhythm and
Metre, and the Principles for Developing Velocity - - - Price, \$1.00, post-paid

Both parts complete in one volume, bound in cloth, price, \$2.00, post-paid

COPIES SENT FOR EXAMINATION

OLIVER DITSON COMPANY, Boston

C. H. DITSON & CO., New York

LYON & HEALY, Chicago

J. E. DITSON & CO., Philadelphia

Order of your home dealer or the above houses

Concise and Easily Understood
FOR CLASS OR SELF-INSTRUCTION

A System of Teaching

HARMONY

The Standard Text-Book of Musical Theory

By **HUGH A. CLARKE, Mus. Doc.**
of University of Pennsylvania

Price, \$1.25

THE OBJECT KEPT IN VIEW

is how to enable the pupil to grasp, in the easiest,
most interesting and comprehensible way, the mass
of facts and rules which make up the art of harmony.
We most earnestly invite all teachers and students
to investigate this work, for it is an epoch-making
book. To master its contents will place the student
in possession of the most recent ideas in musical
composition, by teaching him how to invent melodies
and how to harmonize them correctly and effectively.**KEY TO HARMONY**

Price, 50 cents

THEO. PRESSER, 1712 Chestnut St., Phila., Pa.

The Latest Popular Sheet : : **21** Cents
Music Productions : : Per CopyMy Irish Molly 'O—Wait 'till the Sun Shines Nellie—
Every Little Bit Helps—Yankee Doodle Boy—Everybody
Works But Father—Hiram Green Good Bye—Keep A Cosy
Corner in Your Heart for Me—Every Dollar Carries Trouble
of its Own—A Dark Man Coming with a Bundle—Starlight
—Violette—Good Bye Sweet Marie—Peter Piper—Polly
Prim—Jack O' Lantern Joe—The Only One (Wonderland)
—Jografree (Wonderland)—Tammany—What you going to
do when the Rent Comes 'Round.And a host of others. All the popular music of the day
21c per copy. Send for free catalog.

EMMONS & CO., 373-375 Broadway, New York, N. Y.

INTRODUCTORY OFFER of Six Brilliant Piano

Pieces, Especially Good for Teaching Purposes.

Dance Fantastique, BELL Rustic Dance, HOWELL
In The Forest, BELL Playful Rondo, ZEIGLER
Wanda Mazurka, BOHN Cascades, SPRANKLE

The six pieces will be sent during February for 20c. Singly, 5c each.

Walter S. Sprankle, Pub. 809 E. 11th St., Indianapolis, Ind.

Just Published

—BY—

ARTHUR P. SCHMIDT

BOSTON LEIPZIG NEW YORK
120 Boylston St. 136 Fifth Avenue

SOME FIRST PIANO PIECES

With and Without Words

By MRS. CROSBY ADAMS

Op. 12. Outline Melodies. (1a) Complete \$0.40

- No. 1. The Clock Story.
No. 2. Fairies' Dancing Song.
No. 3. Brownie Steps.
No. 4. The Fairy Raindrops.

Op. 14. Tone Stories. (1b-c) Complete \$0.40

- No. 1. Harp Song.
No. 2. The Rainy Picnic Morning.
No. 3. Doll's Lullaby.

Op. 15. Church Music. A Sunday Group. (1b) Complete \$0.40

- Preliminary Study in F major.
I. { a. Hymn-Tune in F major.
b. Hymn-Tune in D major.
II. { a. Hymn-Tune, "Thou Who dost
as a Father Heed."
b. Hymn-Tune, "O God of Grace."
III. Little Blessing or Grace.

Op. 13. Four Duets for Two Beginners. \$0.60

- No. 1. Boatman's Tune.
No. 2. The Nodding Grass-Star.
No. 3. Old Folk Melody.
No. 4. A Voyage.

THREE TUNEFUL PIANO PIECES

By L. E. ORTH

Op. 17

- Op. 17.
No. 1. Dainty Steps. (1c) \$0.40
No. 2. Staccato March. (2a) .40
No. 3. Happy Hearts. (2a) .40

PIANO STUDIES FOR LITTLE ARTISTS

By L. E. ORTH

Op. 30

- Op. 30.
No. 1. You can't catch Me! } (1a-b) \$0.30
No. 2. Little Musician. }
No. 3. Listen to Me! } (2a-c) .30
No. 4. In Singing Style. }
No. 5. The Child and the Flower (1c) .30
No. 6. Light of Heart. (2a) .30
No. 7. Question and Answer. } (2a-b) .30
No. 8. That's the Reason Why. }
No. 9. Gently Gliding. (1c) .30
No. 10. A Penny for Your Thoughts. (2b) .30

"COBWEBS" AND OTHER SONGS

By GERRIT SMITH

Op. 24

- Op. 24.
No. 1. Cobwebs. A^b (d-f#) \$0.50
No. 2. Billy and His Drum. B^b (d-g) .50
No. 3. Dandelion. D (d-g) .50
No. 4. The Candy Lion. D (d-e) .30
No. 5. The Swing. F (d-g) .30
No. 6. Slumber Song. A (c#-f#) .50
No. 7. Learning to Play G (d-g) .50

SELECTIONS FOR TEACHERS AND SCHOOLS MADE A SPECIALTY

SENT FREE—Catalogs containing Portraits of American and Foreign Composers. No. 1, Piano; No. 2, Songs; No. 3, Octavo; No. 4, Violin; No. 5, Organ Music.

Mail orders solicited and filled promptly to all parts of the country.

Four New Compositions for the Pianoforte

By THEODORE LACK

- Op. 176. SONG OF THE NYMPHS. (3c) .60
Op. 178. SONNET. Song Without Words. (3b) .50
Op. 179. THE SYLPHID. (3b) .50
Op. 230. WALTZ AT TWILIGHT. (3b) .60

The quartet of piano compositions under the titles "Song of the Nymphs," "Sonnet," "The Sylphid" and "Waltz at Twilight," serve to confirm their author, Theodore Lack, in the position which he has won in the front rank of composers of recital pieces of the best class.

They may be ranked as third-grade pieces, but all of them, and especially the first and third, are well worthy of the attention of fourth-grade players.

Selections for Teachers and Schools made a Specialty.

Mail Orders Solicited and Filled Promptly to ALL Parts of the Country.

ARTHUR P. SCHMIDT
Boston Leipzig New York
120 Boylston St. 136 Fifth Ave.

A Piano for the Musically Intelligent

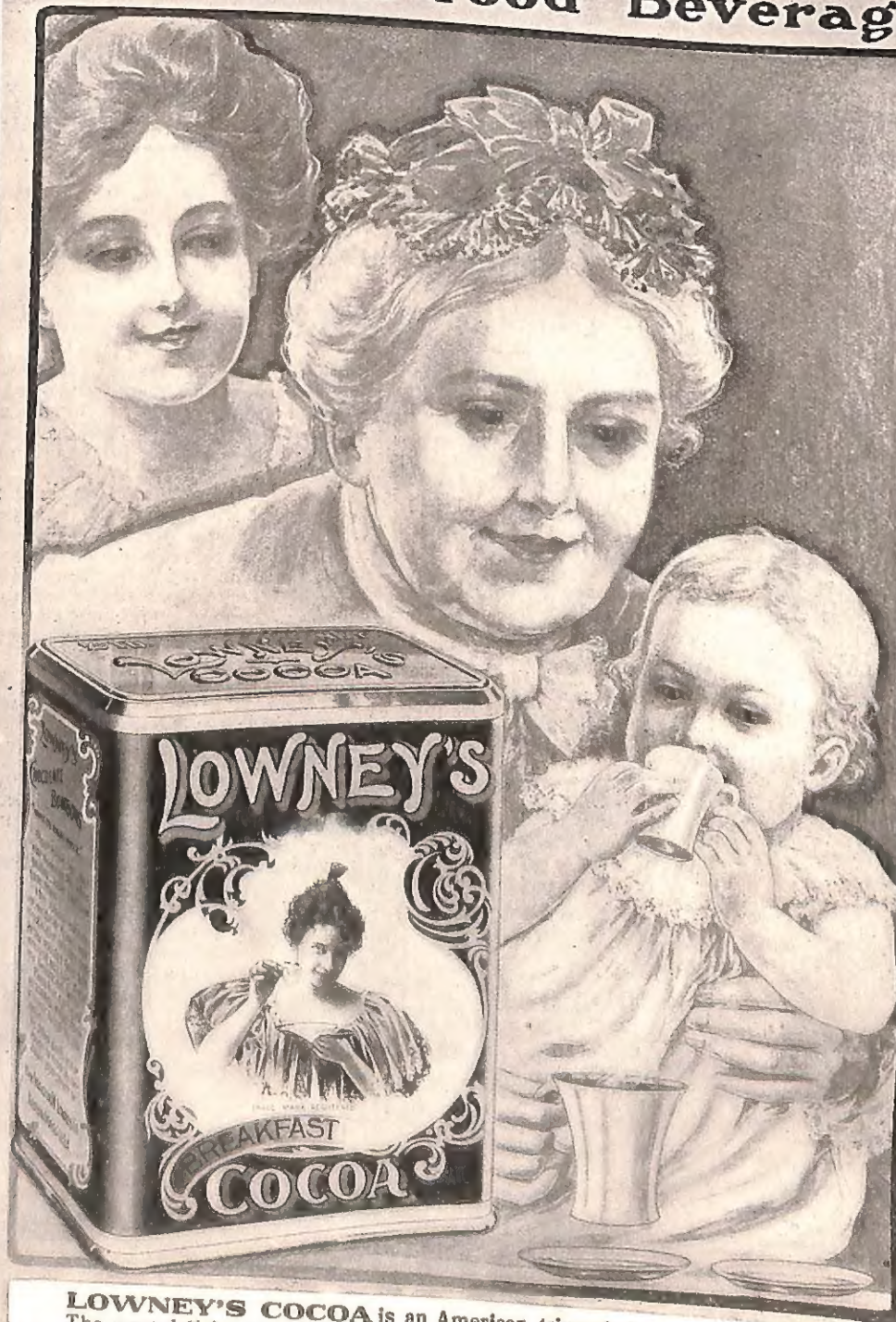
¶ Pianists, piano students, and those generally interested in music in its artistic sense, cannot know the achievement and progress in piano construction and tone development without investigating the

Mason & Hamlin PIANOS

¶ An excellent opportunity for a critical examination of these instruments is offered at the retail warerooms of the

Mason & Hamlin Co.
BOSTON NEW YORK CHICAGO

The Perfect Food Beverage



LOWNEY'S COCOA is an American triumph in culinary products. The most delicious and best made; anywhere or at any price. THE WALTER M. LOWNEY CO., Boston, Mass., makers of Chocolate Bonbons and Chocolate Manufactures

Please mention THE ETUDE when addressing our advertisers.

THE ETUDE

Copyright 1906 by THEODORE PRESSER

VOL. XXIV.

PHILADELPHIA, PA., FEBRUARY, 1906.

NO. 2.

The Advent of Endowed Institutions in American Musical Education

Including the views of DR. FRANK DAMROSCH, Director of the Institute for Musical Art of New York, upon Conservatory Conditions in America and in Europe

By JAMES FRANCIS COOKE

I

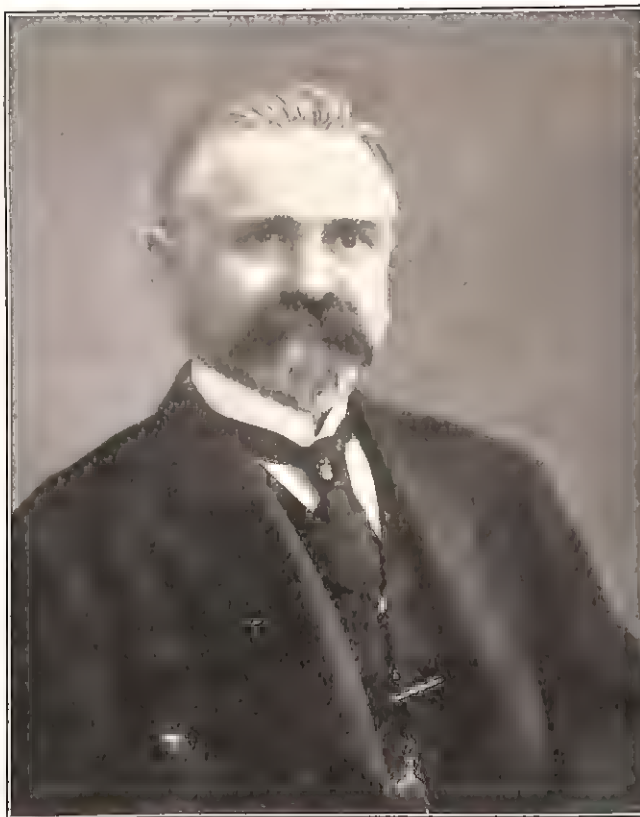
A Review of Musical Education.

WITH the great intellectual awakening which electrified all Europe, following the discovery of America, Italy, "the mother of Columbus," manifested her pride by various enterprises which have now become little more than dreams of her glorious days. In the year 1537, in Naples, the conservatory, "Santa Maria di Loreto," was founded. The first music school came into existence nearly five hundred years later than the first university—that of Salerno, which was founded in 1060. The Naples Conservatory was an eleemosynary institution in that its pupils were mostly orphans.

The following century brought forth a State music school in Lisbon, Portugal. In 1771, a State music school was founded at Stockholm. Just as the United States was recovering from the terrible effects of the Revolutionary War, France founded the National Conservatory in Paris. A little later, in Germany, through the enthusiasm of Joseph Froelich, a humble teacher, the splendid mediæval city of Würzburg founded the first German music school, one which is still in flourishing existence. Other famous music schools were found in the following years:

Prague, 1808; Vienna, 1817; Brussels, 1813; Warsaw, 1821; Royal Academy of England, 1822; The Hague, 1826; Berlin, 1822 (Church Music Institute, 1833, for compositions; for practical musicians, 1869); Dessau, 1829; Leipzig, 1843; Munich, 1848; Rotterdam, 1845; Cologne, 1850; Stern Conservatory (Berlin), 1850; Darmstadt, 1851; Strassburg, 1855; Dresden and Stuttgart, 1856; Frankfort and Florence, 1860; Amsterdam, 1862; St. Petersburg and Christiania, 1865; Copenhagen, 1866; Weimar, 1872; Hoch Conservatory, Frankfort, 1878. This list, while not altogether complete, outlines the development of European musical educational work from the institutional standpoint.

Most of these schools were either State schools, semi-State schools, or endowed schools. Notwithstanding the success of the Stern, Kullak, Klindworth, Scharwenka and other private conservatories, it may readily be seen from the above, that musical education, so far as conservatories are concerned, has been largely dependent upon outside assistance. A private music school depends largely upon the interest, enthusiasm and judgment of its principal owner or founder. With the death of the founder or prime-mover, the school loses its motive power, as it were, and few private schools have been able to continue under other management.



Frank Damrosch

Endowed Institutions.

It is this very permanence which an adequate endowment confers upon a school, that is the most advantageous characteristic of such institutions. It tends to distribute the interest formerly concentrated in the chief owner, among all the teachers engaged. It gives each teacher a feeling of security which he cannot associate with institutions destined for more transient existence. It is somewhat difficult to estimate the effect upon the music of the last century of the direct contributions of such men as Dr. Hoch—who gave his fortune to found a conservatory in Frankfort—and others. It is the Hoch Conservatory

that we have to thank for the most important part of the education of Edward MacDowell. The munificence of other public-spirited men in Europe has been the means of assisting many an American student. These endowments, however, are but trivial beside those of the thousands of musicians who have so liberally contributed their golden hours to students—never expecting any monument more permanent than the consciousness of the perpetuation of the ideals for which they have spent their lives. It is to these benefactors and philanthropists across the seas, that the American musician bows with gratitude and reverence. The real philanthropists are men of the type of Franke who, in 1695, with a capital of \$2.80, founded in Halle an institution which has taught 118,000, and has today 3000 children under its care.

How, indeed, are the easily-spared millions of a Carnegie or a Rockefeller to be compared with the endowments of a Schubert, a Pestalozzi, or a Horace Mann—who gave not a little from a great fortune to the cause of education, but their very lives, that the world might be better! These are the greater benefactors of mankind.

At last the endowed conservatory on a large scale has made its appearance upon our shores. Through the executive ability of Dr. Frank Damrosch and the public spirit of Mr. James Loeb, the United States now has a music school with an endowment fund of \$500,000 and the assurance of further financial support equal to and, in the majority of cases, greater than most European music schools. An endowment of 2,000,000 marks for a music school would create an uproar in musical circles in Germany; but in America the great plethora of money has so minimized the real importance of the event that musicians seem to have taken little cognizance of the element which will certainly have a most powerful effect, not only upon the art development of America, but a direct effect, no matter how slight, upon the business of every individual teacher on this side of the Atlantic. Not many years can pass before the rivalry of other cities in America will lead to the foundation of music schools with substantial endowments. The munificence of Mr. James Loeb in founding the "Betsy Loeb Fund" and the resultant Institute for Musical Art of the City of New York will have an influence more far-reaching than it is safe to predict. It is obviously to the interests of all musicians, students and teachers, to study these conditions and to exercise all possible foresight in order that their art work may be broadened in sympathy with the new movement.

Public Opinion.

What, for instance, will be the effect of endowed music schools upon the public opinion and upon the general culture of America? It may be safe to assume that in this country 90 per cent. of the population throughout the length and breadth of the land still regard music as a very lovely but easily dispensable accomplishment. That the art has any real importance in general educational work; that it affords intellectual stimulus and exercise unequalled by any of its sister arts; that it has refining influences so subtle and yet so certain that it is one of the most powerful instruments that can be employed in character building, is rarely, if ever, admitted by the money-wise men of affairs or the ignorant politicians whom the American people select for their "boards of education." Any necessity for public economy immediately affects the department of music in general educational work. It is idle to claim that music is more important than other studies in the school curriculum; but it is a tremendous injustice to musicians, to the common wealth and to posterity to regard the art of music as an idle pastime designed to while away the idle moments of the children of the rich.

The value of education is generally appreciated in America, and the station of the teacher is higher than in any other land; except with the Brahmins of India, where the highest caste is composed largely of teachers and philosophers. To many of our fellow-citizens, "money" is the most eloquent of all languages. They can realize the advantages of a university and applaud the man who gives a million or so to a university. When a public benefactor gives \$500,000 to found a musical institution, the public begins to wonder. "Music must be of some use, or the donor would never have given so liberally!" Thus public opinion, the real imperial force in American affairs, is drawn to the new significance given to the art of music. The public realizes that, after all, music may be something more than a mere entertainment. It discovers that great educators, from the beginnings of Greek civilization up to the present day, have always given music an important part in the general educational scheme. It learns, perhaps, that Martin Luther demanded that singing should be a regular part of the general school work. The seriousness of the musician's ideals are given a new consideration. The emancipation of the teacher from the Greek slave or pedagogue is furthered. The evolution of the musician's social position from vagabondage, through servitude (a servitude that found Mozart in the servants' hall), through ignominious neglect, to his rightful standing as an educator is advanced. It is in this manner more than in any other that the Loeb endowment will affect American musical affairs. It will not and could not alter the real position of music in educational work. That is immutable; but it will re-mold public opinion so that the position of the sincere and thoroughly-trained musician will be much more secure and elevated than it has been in the past.

Dr. Damrosch's Busy Life: Its Lesson.

Let us first consider the education, personality and purposes of the man whom Fate has placed in command of this new movement. Dr. Frank Damrosch was born in Breslau, Germany, in 1859. His father, Dr. Leopold Damrosch, received the degree of Doctor of Medicine from the Berlin University, whither he had gone at the request of his parents, who looked with disfavor upon the career of a musician. His intellectual brilliance may be imagined from the fact that he completed his course one year ahead of the regular time, and was obliged to remain another year. While at the University he studied with Ries (Beethoven's pupil), Dehn and Böhmer. At the same time he supported himself and paid for his own musical education. Shortly thereafter he became a member of the Weimar Court Orchestra under Franz Liszt. He took his seat at the last desk among the violins. One day, when the orchestra was rehearsing a particularly difficult passage in one of Wagner's operas, Liszt said: "Dr. Damrosch, kindly play that passage, and show the others how it should be played." This he did and Dr. Damrosch came forward to the first violin desk and remained there. His career as a concert violinist—as conductor of the Breslau Philharmonic concerts, the New York Arion Society, as the organizer of the New York Symphony Society and of the New York Oratorio Society, conductor of a season of German

Opera in New York, is current history. His work was so potent that its influence is still actively felt in America. His wife, recently deceased in New York, was Helene von Heimbürg, a prominent singer. Such was the fortunate parentage of Frank and Walter Damrosch.

Its influence upon their lives is continually manifest. The early educational work of Dr. Frank Damrosch was, strange to say, not conducted under Conservatory methods, but with private teachers. The home education of the brothers was without doubt the most important element in all of the varied and various lines of influence which have been brought to play upon them. Educators universally recognize "home education" as the most important factor in the up-bringing of children.

Dr. Damrosch says: "Although all the educational forces with which I have come into contact have had a certain part in preparing me for my life-work, I feel that the influences of my father and mother in my home were by far the most important." It will be seen later in this article how Dr. Damrosch has attempted to introduce the atmosphere of the home in his present undertaking. When still a youth, in Breslau, Dr. Damrosch became a pupil of Rafael Joseffy.

Dr. Damrosch's Great Musical Service to America.

Coming to America with his parents, in 1871, Dr. Damrosch remained in New York for about ten years, when his good judgment told him that the time had come when a separation from home ties would be more beneficial to him than the many positions that his father's standing in New York might secure for him. He also realized that to him as the oldest child must come the management of the family affairs in the event of his father's death. The necessity for business experience was very obvious. Therefore he embarked in business, selecting Denver, Col., as the location. "It was there," says Dr. Damrosch, "that I realized that my mission in life was to become a teacher." He soon organized the Denver Chorus Club and ere long became a member of a string quartet, which was one of the first to introduce this type of chamber-music in the frontier city. His next move was to amalgamate several of the local theatre and amateur orchestras into a larger organization devoted to the performance of some of the greater symphonic masterpieces. "It was often necessary for me to teach each member of the willing, but technically inefficient, orchestra his or her part," he remarked; "I realized the confidence placed in me by the players and, feeling the responsibility, I found it necessary to make myself far more familiar with the individual instruments than does the conductor of a symphony orchestra, composed of professional players. It was felt by many at the time that my Western venture was a serious mistake. Nothing could have been further from the true conditions of affairs; for I feel that my experience in Denver in business, as well as the isolation from the rest of the musical world, threw me upon my own resources, and assisted me more than anything else to meet the many peculiar problems arising in connection with the new Music Institute which demand individual solutions, and tax one's ingenuity quite differently from those which confront the musician whose experience has been confined to a metropolis or who has been denied acquaintance with practical business affairs." Before leaving Denver, Mr. Damrosch became director of Music in the Public Schools, which position he held up to last year, when the organization of the new school of music took his entire attention.

Twenty Years in New York.

After his return to New York, upon the death of his father in 1885, Mr. Damrosch's versatility led him through various diverse channels and had Fate been the navigator, no better course could have been devised to lead him to what he now terms his "life-work." He became chorus master of the Metropolitan Opera House (1885-1891), conductor of the Newark Harmonic Society (1885-1887), organized the People's Singing Classes, in 1892, became conductor of various musical organizations, including the "Musurgia," the "Oratorio Society" and the "Musical Art Society." The last named organization is a veritable marvel of choral excellence. It consists of an organization of selected soloists of the highest order obtainable in New York. Years of experience in singing the great masterpieces of the founders of music,

particularly the works of Palestrina, his contemporaries and his predecessors, have led to the "perfection" of a singing society which the writer feels is superior to the best European organizations of similar intent, judged from the standpoints of conscientiousness of execution, quality and balance of tone, individual intelligence of the members and "esprit du corps." This society alone would have made a permanent reputation for Dr. Damrosch as an exponent of the highest and best in musical art.

In 1897, Dr. Damrosch became Supervisor of Music in the New York City Public Schools and held the position until the present year. As a means of collateral education, his People's Singing Classes have had a very pronounced effect upon the music of the city. This was essentially a philanthropic-social institution, rather than an eleemosynary organization. The members all paid ten cents per lesson at the sight singing classes, and the enterprise was entirely self-supporting, except for the fact that Dr. Damrosch and all his assistants and officers gave their services free of all charge. Dr. Damrosch says: "A great many men interested in the music of the city were ready to come forward with sufficient funds to enable the People's Singing Classes to proceed without charging the members anything, but I have always held strong prejudices against any plan that would tend to remove from the student all opportunities to contribute toward his own education. The lessons were always worth more than ten cents, but it is amazing what an interest the members took because of the fact that they were allowed to contribute to the support of the classes." The oratorios given at Carnegie Hall by these classes, sometimes with a chorus of 1000 members, are current history to all New York music lovers.

[The second part of this article containing an account of the School will appear in THE ETUDE for March.]

THE VALUE OF THE OLD CLASSICS.

BY LOUIS KOHLER.

FROM their lack of ideality and inspiration the sonatas by Clementi, Dussek, and other similar composers of the second and third rank have now disappeared from the concert repertory. Precisely on account of this weakness, however, they are well calculated to serve as preparation for works of a higher order, because they make no undue demands for intellectual insight from students, and satisfy requisite technical claims. It was the superior intellectuality of Beethoven's greater works that made them unattractive at first in comparison with the Clementi and Dussek sonatas. The latter were received with more favor by the public of the day than the deeper works of the incomparably greater master.

Now we have learned to understand the language of Beethoven, and the works of his less gifted contemporaries have become distasteful by reason of their lower intellectual status. Their utility for teaching, however, is not exhausted—at least, in their best examples. Dussek's sonatas in G and in B-flat, the first movements of his Op. 35, his *Consolation*, and *Elegie* are excellent for practice, and in their way effective. Clementi's value is universally acknowledged. He is to Dussek what the latter is to Weber. Clementi is more classical than Dussek.

Voltaire, after hearing a sonata, exclaimed: "*Sonate, que me veut tu*" (Sonata, what wilt thou from me)? By this he meant to ridicule the incomprehensibility of the music. That sonata could not have been interesting music; more than likely it was a musty work, stiffly put together after worn-out formulas. If it had been a really fine composition, the philosopher would not have asked the question, because he would already have had the answer: "I wish to give thee pleasure."

How many things that are beautiful could be substituted for the word sonata—landscapes, flowers, sunshine! But this man of intellect wanted a tangible response from the music. This is as unreasonable as to expect music from a thought—expressed, too, in notes.

The composer either works out a certain intended effect by allowing his work to create its own form, or he chooses a form already existing and accommodates himself to the resultant effect. The first is characteristic of the romantic school; the second of the classical school.

THE PIANO'S SOLILOQUY: A ROMANCE.

BY C. W. FULLWOOD.

SEPTEMBER 1st.—O, dear, here I have to wake into life again after the sleep of vacation, in a deserted house! I admit it was rather lonely at times, but the quiet and rest was pleasing to my wiry nerves. Contrary to nature's habits of animals, trees and plants I lie dormant in summer, while all outdoors is jubilant. My mistress is a music teacher, and she leaves me shut up in the house when she goes abroad the last of June.

September 2d.—My mistress tested me this morning and concluded she must have in the tuner to straighten me up for the teaching season. Drat that man! How I do hate him! He screws and twists at me until I think I shall have no nerves left to stand the pupils' trying strumming. They are bad enough but that tuner is the limit.

September 3d.—O, dear! I'm so stiff and sore this morning. That tuner was as cross as two sticks yesterday! Said I was cranky and he could not get me in pitch; guess he was not in harmony himself. How was I to blame that the wet August had warped my interior! Humph! I'd like to pound him as he did poor, helpless me.

September 4th.—Well, my environment is getting into normal condition. They took the graveyard-looking clothes off the furniture this morning. I have just had a delightful two hours. My mistress has been playing her favorite nocturnes and sonatas with that caressing touch that she reserves for her hours alone with me. What an inspiration! No one else can bring out the best of me as she does. Her spirit is contagious. There is one suspicious happening, though. Today she played a number of old-time love songs. Wonder if Dan Cupid has been playing her this summer?

September 5th.—They call this Labor Day. Phew! I guess it is all right. Today, one of her summer friends, an athletic girl, called and how she did thump me. Gracious! it is a wonder mistress could stand it; it was nearly the death of me.

September 6th.—The agony has commenced. School opened today; and after school-hours the music lessons commenced. The first one was a boy. He came in the studio as if he was going to take a dose of unpleasant medicine. His clumsy fingers struck me with as much idea of music as that tomat in our backyard. How she could be so patient I cannot conceive! I wished my mahogany legs had the power to kick him clean off that stool. The next two were talented girls and mistress and I were soothed in spirit and nerves.

September 7th.—The first pupil today attempted to play a Beethoven sonata. I wonder the old master don't turn in his grave at the idea of one of his masterpieces being so foully murdered.

September 8th.—Um! I thought so. Mistress had a caller last night. I am sure he is responsible for those love songs. They sang duets, she playing the accompaniments. I suppose now we will have a winter of love and music. I never knew her to play so carelessly before; there was more talking than attention to the music.

September 9th.—There comes that dawdler again. I thought we were done with her last season. Her mother thinks she is to be a second Carreño. Shades of Mozart! How she did maltreat his Ninth Sonata.

September 10th.—The unexpected happened this afternoon—that De Smythe boy was lazy and impudent. Mistress stopped short, packed up his music, led him to the door and told him never to come again. There is a limit to patience.

September 11th.—The lover was here again; and I think I received pretty shabby treatment. They sat on the sofa the whole evening and never noticed me. Lanier has said: "Music is love in search of a word." Um! they were at a loss for words and yet they did not ask my help to "search."

September 12th.—Here comes that giggling Jones girl! She has a presto laugh and a largo brain. She may be a good performer if she and mistress both live long enough.

September 13th.—Sunday. The lover was here, and they went off for a walk and left me to meditate on others' sins.

September 14th.—Mistress wears a new diamond ring this morning. Well, I can see the finish of some budding young geniuses amongst our pupils. Wonder if she will take me with her to the new house, for I suppose there will be one?

September 15th.—No lessons today. I have had another wrenching to be "brought up to concert pitch." Egad! I'd like to pitch that tuner into the Hudson River.

September 16th.—Great time at the musicale last night. Prof. De Swatem played one of his compositions—something between a two-step and a nocturne. Miss Falsetto sang about "My love lies dying in a foreign land." Wonder if he was in a barber shop! O, yes, the lover was here, and he played a violin solo. That was a beautiful melody. Love and music are close relatives, I guess.

September 17th.—Big bouquet of carnations this morning. I know where they came from. Love affair is getting fortissimo and near the finale.

September 18th.—Here comes that little imp, Charlie Jacobs. He makes the lesson hour a veritable torture; and he is generally late, too, and sometimes does not come at all. His playing reminds me of the old Jack and Jill nursery rhyme.

September 19th.—Saturday. Lessons all day. My nerves are throbbing and I am sure the mistress's head is in a like condition.

September 20th.—Sunday. Another love symphony, all measures legato with kisses for rests. Makes my old mahogany frame thrill with emotion.—Ah, me!

September 21st-26th.—Lessons have been intermittent this week. Dressmakers have usurped my hold on mistress's time. Making the trousseau.

September 27th.—Love, theme and variations.

September 28th.—Hurrah! no more lessons. My old age will be made comfortable and in a rose-embowered cottage in the suburbs.

September 29th.—Wedding-day. All the pupils, in white, strewed roses for the bride. They were married standing beside me under a horseshoe of daisies.

September 30th.—They are off on their honeymoon. I am left to solitude and pleasant anticipations of life in the new home.

SOME THOUGHTS ON PEDALING.

BY CHARLES E. WATT.

THE correct use of the damper (so-called *loud*) pedal of the pianoforte is one of the most difficult details of piano study, and its improper use is a greater evil than any other abuse practiced by imperfectly or insufficiently taught pupils.

Many things in piano playing are learned by musical pupils through hearing artistic performances, and pedaling is one of the things sometimes acquired in this way; and even as some pupils are "born with scales," even so a few seem endowed with intuition for correct pedaling.

Those who have the imitative faculty or the natural intuition need but to be guided a little by a good teacher to accomplish satisfactory results with the pedal, but those who have neither, must be trained even more carefully and laboriously than those who have naturally a harsh or a weak technic.

Some of the things necessary to study in reference to pedaling are: 1. changes of harmony; 2. phrasing and accents; 3. kind of touch used, and 4. location of scale passages, high or low.

To treat these a little in detail, it may be said that the first essential to the intelligent use of the pedal is the observance of the changes of harmony. As these are noted usually the most clearly in the left hand, it follows (in the simpler works, at least) that the pedal must be largely used as indicated by the left-hand part. In very simple pieces, the harmonies change with the measures, and to "use the pedal by measures" would be a simple and efficient rule for a short time; but, at the occurrence for the first time of a change of harmony in the middle of the measure the fact should be noted and made clear with the pedal.

Out of the foregoing it follows naturally that to ensure good pedaling the left hand should be practiced alone with the pedal. A safe and sure mode of practice for a child would be: 1. Right hand alone; 2. left hand alone; 3. both hands; 4. left hand and pedal; and 5. both hands and pedal. If this were all that we had to consider in the use of the pedal, it would be a simple enough matter, but complication and difficulty arise from the fact that this use of the pedal only insures a partial blending of tones, and that a much more perfect welding may be obtained by using the pedal in *syncopation* with the changes of harmonies. This is the artistic use of the pedal, and as such, must be pointed out and taught as early in the pianistic course as possible.

To make the matter clear, the two ways of using the pedal can be explained as follows: Play the chords c—e—g, c—f—a, d—f—g—b, e—g—c in the right hand with octaves c, f, g, and c in the left hand. Count *one, two, three, four* to each chord.

1. Put down pedal with *one*, and let it up just after *four*, each measure; this constitutes pedaling *with the changes of harmony*.

2. Put pedal down with the first *one* and release it just after the second *one*, putting it down again before *two*; this constitutes pedaling in *syncopation with the harmonies*, and the idea carried out in full makes the exact use of the pedal employed by the great artists.

Other details are these: 1. Accent is made stronger by use of the pedal, therefore heavy accents should be done *with* pedal where possible; syncopation accents are made especially clear by thoughtful use of the pedal.

2. A short phrase requiring vigorous attack and abrupt ending is made clearer if the pedal is put down with the beginning of the phrase and released promptly at the end; in fact, any phrase needs the pedal at the beginning, and the cessation of the pedal at its end.

3. The kind of touch employed will modify the use of the pedal materially. Riemann, who is an expert authority on the use of the pedal, says that it can and sometimes must be used with staccato passages; however, a *perfect* staccato is possible only when the pedal is not used at all; therefore, *portamento* and all other kinds of detached notes entail a most careful consideration of the pedal.

4. Scale passages lying lower than middle C will invariably be blurred by the use of the pedal while those higher up on the piano will not; it follows, therefore, that the pedal should be avoided in low lying passages, yet when the effect desired is that of *gruffness*, it is sometimes used even in such passages.

From all this it is easily deducible that while on the surface these various elements seem to combat each other and while careful study of each individual composition is necessary, yet if such study is given and one point at a time is carefully weighed against the others—the most important one always being given the preference—a fairly good pedaling may be acquired. If this study is supplemented by much hearing of artists and careful observance of their work the earnest student may, by degrees, acquire a proficiency in even this, the most elusive point in the piano player's art.

CHARACTERISTIC MUSIC.

BY W. D. ARMSTRONG.

ALONG with the regular routine work of instruction, the pupil's imagination may be stimulated from time to time by the introduction of characteristic pieces. Music, in a limited way, is capable of imitating the sounds of nature, and arousing the emotions. The dance-forms are, more or less, the outcome of national tendencies, and have in them many features that are of interest. Pieces with titles similar to those given below are usually of the "characteristic" type, and contain useful melodic and rhythmic ideas.

NATURE PIECES: The Cuckoo; Whispering Winds; Morning Song; Evening Song or Nocturne; The Grasshopper; Boat Song; By the Frog Pond; Hunting Song; In the Forest; The Bird as Prophet.

EMOTIONAL PIECES: The Robin's Death; Slumber Song; Fairy Dance; Enchantment; A Vision; Memories; Dreams (Träumerei); Soaring (Aufschwung); A Legend.

DANCE PIECES: Waltz; Polka; Schottische; Ma-surka; Polonaise; Tarantella; Jig (Gigue); Gavotte; Minuet; March.

The above will call to mind many more pieces under each head, and there might also be included the attempts at the HUMOROUS: Alla Burla (Burlaque); Dance of the Clowns; Valse Poupée (Valse of the Dolls); Danse Grotesque; Columbine and Harlequin.

BETHOVEN's later works move in a sphere of fancy sublimely apart from ordinary human experience. Often reflective in character and heavy in invention, their ideas are frequently so alien to those of everyday life that they lack in appeal to a large public. This endears them to souls who love retirement from the common throng and have had enough of the music that pleases it, though it must be said that it expresses only one side of their character. *Brestaur*.

Notes on Modern American Music

From a Lecture Recital Before the Music Study Class of the Chicago Woman's Club

By WALTER SPRY

In presenting the subject of modern American music, I am aware that there is a difference of opinion among musicians as to whether such a thing as American music really exists. If the point is taken that there is no distinctive school or style of musical art in America which ranks with the Italian, French, German or Russian schools, I must admit that as yet we are not in that class.

If, however, the question is as to whether good music has been written by native Americans, I am ready to defend our position. The question naturally arises: What, then, is American music, if it exists?

National Characteristics.

The music of any nation which is distinctive contains certain national traits or characteristics. The music of Brahms, sombre, scholastic, and serious, is characteristic of the German and his philosophy. The music of Massenet, in its brilliant orchestral dress, is highly pictorial of the Gallic romances. The music of Grieg has an element of naïveté, inherent in the Norwegian folk; and in pieces like the "Peer Gynt Suite" or the "Bridal Procession," we feel the local coloring of the northern clime. In Verdi and Mascagni we have the Italian expressed by the passionate melodies of the operas. By such men as Tchaikovsky, Glinka, Balakireff and Rimsky-Korsakoff we have the sadness of the Russian folk depicted and the original but often barbaric rhythms worked into noble forms of composition. The composers just named are nationalists who feel as their own the ideas held by the nation to which each belongs. On the other hand, there have been and are composers who are largely influenced by outside ideals. Mozart was as much an Italian as a German. Saint-Saëns is the greatest living student of Bach and the German school. We speak of Elgar as the foremost English composer, although his music is founded on that of Liszt and Wagner. We need a larger number of talented and scholarly men, such as these in America, as stepping-stones to that condition which will produce the American genius whose greatness will compare with and even perhaps surpass that of any other living composer.

When we stop to think that music as a fine art began its career in this country only about fifty years ago, we must not expect that America can take a place with the great musical nations of Europe. It took many years of musical experience to produce a Bach, a Beethoven, a Brahms or a Wagner! It was in the fifties of the century just passed that William Mason and Theodore Thomas organized forces in New York, and Carl Zerrahn and B. J. Lang were bringing out the great musical masterpieces for the first time in Boston. Further, it is only about twenty-five years since native American composers began writing works of a serious artistic nature.

American Composers as Song Writers.

In what branch of the art has the American composer excelled? might be asked. I answer, certainly in the art of song-writing. Not that we have a Schubert or a Schumann; but the best American composers, including MacDowell, Chadwick, Foote, Clough-Leigher and Mrs. Beach, would do honor to any country. We cannot find in the work of these writers that SOMETHING which stamps their productions as American in the same sense that Longfellow was distinctively an American poet. And still there is no doubt but that if Mr. Foote, for example, had been born in Germany, he would have written in a different style from his present one. Perhaps his native talent would not have been greater, but his education would have been different. Longfellow was well read in the foreign literature; but this did not prevent him from devoting his principal efforts towards productions relating to America, and American life. We therefore have such poems as "Evangeline," and "Hiawatha." Mr. MacDowell has declared that he does not care to be known as an American composer. True, it has not been an honor always to belong to this

class, except from the standpoint of doing missionary work. But I believe that we are at a turning-point in our history; and when we arrive at that stage of development, when it is the condition to have a large number of really eminent composers, Mr. MacDowell and all the rest will be glad to be known as American composers.

Change of Certain Conditions Necessary.

Before we can achieve success as composers there are many changes which must be effected, among composers themselves, among musicians generally and among the so-called musical public. Only from a musically-cultivated race can we expect a composer in the highest artistic sense of the term. It is characteristic of the American people, to use a homely phrase, to have too many irons in the fire. We lack that continuity of purpose and that composure of thought that are necessary in the creation of a great musical work. Even in our conversations, the tendency is to jump unwarrantedly from one subject to another. Let me illustrate from a party of French men and women at the dinner table. Someone will mention a seemingly trivial experience, for example, that Madame Sarah Bernhardt was seen on the boulevard. In America, the matter would probably end with the mere statement that Mme. Bernhardt had been seen. Not so in France. Mme. Bernhardt's art would probably be praised by some, torn to pieces by others. Her remarkable childhood would be talked of. Her experiences at the *Comédie Française* would be reviewed, and finally what she had accomplished at her own theatre. After discussing thus for a half-hour or so, something would be said which would naturally lead to another subject. It is in this skill in developing a theme, whether it be conversation, architecture, or music, that the people of the older nations far surpass us.

It is safe to say that the themes of American composers compare favorably with those of any composers. But not five per cent. of the compositions produced are worth anything. We ignore detail. I believe the most important thing I learned from Professor Leschetizky was the ability to study detail. Often have I heard him say: "*Ja, die Kleinigkeiten*," "Yes, the small things." To study these means concentration. Take, for example, the new Postoffice Building in Chicago. Everything was supposed to be built, when it was discovered that the architect had overlooked a detail. It was found that no provision had been made for receiving the mail into the post office. But architects are not alone negligent in these matters. Composers are extremely careless in the matter of working out their subject, and it is that which we must learn before achieving greatness. Study should be made of Beethoven's "Sketch Book," edited by Nottbohm. In this we find the manifold ways Beethoven would write a phrase before he was perfectly satisfied with it. Of course, all this requires time, and only those who will take the time can hope for advancement.

It is not to be wondered at that we are so behind in musical affairs, for life in the larger cities tends toward a strenuousness that simply prevents, for any length of time, a concentration of thought. And in the country and smaller towns there are very few good musicians. The standard of musical taste in the smaller towns is illustrated by an experience of which I heard recently:

A well-known organist of Chicago had been engaged to give an organ recital in a church in one of our Illinois towns. The organ had already been installed some five years; imagine the astonishment of the audience when the great pedal notes boomed forth. It was the first time the pedals had been used!

Raise the Standard in the Smaller Cities.

This leads me to speak of the second necessity, namely: The cultivation of musical taste in the smaller cities. As in Europe, so in America, it is to be expected that many of the great musical geniuses

will come from the smaller places. At present, however, in American towns, talent and genius are not only not fostered but are often not even recognized. It is a problem and until we have a higher standard in these cities upheld by schools and the people at large, there is very small chance of expecting the great American genius previously referred to.

I shall speak of only one more change which should take place to raise the standard of music and thereby help the cause of the American composer; and that is to respect the profession of a musician. Many do not look upon music as a serious pursuit; they do not know that brains and character are required to be successful in any branch of the musical profession. Music is looked upon as a pastime, and musicians often do not help to correct this impression, for they give their services for little or nothing. They think it will help them to become known; but the judgment of the older professionals is that these people are doing the cause of music as well as themselves a great injury. It is due to this failure to look upon music as a dignified profession and to class it with the other scientific studies and intellectual pursuits, that college presidents hesitate to include music in the regular college curriculum. Even in many conservatories of music, theoretical study is almost totally neglected. You will readily understand how important this study is for the composer, and even the musical amateur. If the theoretical study of music were recognized in all the colleges of both large and small cities, I believe the problem of musical taste would be largely solved. It is this study that will teach our young composer how to think, how to develop a theme, how to make use of detail, and finally how to weave his material into one composite whole. It will give him virility where there was weakness; it will give fantasy where there was dryness; it will give confidence where there was timidity.

Typical Works by American Composers.

But up to this moment we have looked more especially for the defective features of our musical affairs. Let us now pay attention to some of the better qualities in the works already written by some American composers. I recall at least two instances where I felt proud to be an American musician. One was when the symphony called "The Seasons," by Henry K. Hadley, was given in Chicago, year before last, under the direction of Theodore Thomas. Mr. Hadley is still a young man in the thirties. To my mind, this symphony is one of the greatest of modern orchestral works and would bear often repetition. There are virility, character, and manifold other qualities, which are necessary to make a symphonic work of large proportions.

The other occasion when I felt proud of my countrymen was when Horatio Parker gave his Organ Concerto, with the orchestra, under Mr. Thomas' direction. The slow movement impressed me as one of the most profound pieces of writing in the entire literature. This same composer's oratorio "Hallelujah" has made for him a world-wide reputation, and is now considered a classical work. George W. Chadwick, of Boston, has done some splendid work in the larger forms of composition; and the women are to be represented this season in this field by Mrs. H. H. A. Beach, with her "Gaelic Symphony." It has been said that Mrs. Beach now stands at the head of women composers of the world.

In chamber-music, probably the best works among the American composers have been written by Arthur Foote, of Boston. He is a very scholarly writer, and his quartet and quintet, both for piano and strings, have lasting qualities. In most of these works of large form we trace the influence of the German classical and romantic schools; for with the exception of Mr. Foote, most of our best writers have been students in Germany.

It is, however, in the smaller forms that the American composer is asserting the American individuality most decidedly. In the program that accompanied this paper, as will be seen by the reader, there is an excellent opportunity to note many of the characteristic features of these forms. A word of explanation is necessary concerning the composer, Bruno Oscar Klein. Mr. Klein is German born, but has lived many years in America. He has written several compositions characteristic of American folk-life, and has given us truly artistic productions. In the "Serenade Americaine," our fancy takes us to the warm climes of the Gulf of Mexico, and we can easily imagine the Creole lover playing the guitar to his lady-love.

READING MUSIC AT SIGHT

By JEAN PARKMAN BROWN

In the number of Ernest Kroeger, one breathes the freedom and freshness of the western mountain atmosphere. The piece belongs to a suite which depicts western life. Mr. Kroeger is a native American, born in St. Louis, and received his entire education in this country.

Mr. Henry Holden Huss is a New Yorker, and excels in the elegant *salon* style of writing.

The composition of Mrs. Beach, "The Scottish Legend," is a recent publication and a composition containing much pathos and tenderness. The "Witches' Dance," by MacDowell, is one of the best-known and most genial piano pieces of modern times. The author is alike celebrated in Europe and his own country as one of our leading composers. He is not fully appreciated, and a few years ago he resigned from his position at Columbia University, owing to the unreasonable attitude of the officials. The other piano composition on the program is the "Suite Moderne," by Arthur Whiting, a work of great brilliancy and power.

In Mr. MacDowell's "Slumber Song" the interested reader will note the one idea which the composer has used so skilfully. This song may easily be compared to many of Schumann's best works for simplicity and delicacy. Mr. Fisher's "Under the Rose" is one of the finest examples of the union of a text based on the tender sentiment with a musical setting that supplements it from the standpoint of expression. Mr. Foote's song, "I'm Wearing Awa'," is so well-known from its frequent appearance on the best programs and from studio use, that it is unnecessary to add any comment. Mr. Clough-Leigher is one of the most prominent of the younger American composers. His song "My Lover He Comes on the Skee" gives a fine picture in tones of the rugged Scandinavian character.

When we look back and see what has already been accomplished, we surely have every reason to feel hopeful for the high place the American composers should ultimately take. Let us at least recognize their present worth, and do all we can to help them achieve their rightful position in the front ranks of creative workers.

MARK HAMBOURG AND LESCHETIZKY.

MARK HAMBOURG, who is now twenty-six years old, is Russian by birth and parentage. When only eighteen months old he showed an interest in music, but it was not until he was six years of age that he gave evidence of talent and was put under regular instruction by his father, who is a teacher of great skill. The boy did not appreciate the opportunity; instead, he endeavored to run splinters into his fingers so as to get out of practicing. In 1888, Mr. Hambourg, senior, was appointed professor of piano playing at the Moscow Conservatory. Later, the family moved to London, where they now live. Mark Hambourg is now a naturalized Englishman. In 1892, he went to Vienna to study with Leschetizky. Of his first experiences, he says:

"I went, and had a rude awakening. I had been thoroughly spoiled in England, and thought I knew everything. Leschetizky very soon showed me that I knew next to nothing. He was tremendously strict, and made one work desperately hard; but I have nothing except the kindest feeling for him, if at the time I often rebelled against his discipline. He was a very quick-tempered man, and most impatient of stupidity. One day, at our weekly concert, a student, who, like myself, thought he knew everything, was playing a piece very much to his own satisfaction, when the maestro, without a word, took him by the collar and flung him clean out of the room. It is only fair to that student to add that he is now a very distinguished and successful pianist. But Leschetizky had the kindest of hearts. When I was leaving him he called me into his room and said: 'Now, I have some money for you.' I was astonished, for I could not think what he meant. 'All the money you have paid to me,' he continued, 'I have put aside for you, so that when you made your start you should not be hampered by lack of means.' However, as I had already secured an engagement, I did not need the money, so I did not take it, and the maestro characteristically gave it away to someone else."

THE greatest problems in pedagogics lie not in knowledge and capacity but in the use of the will.—*Wiese.*

Some Notes from an Ensemble Class.

READING music at sight is like an artist making a quick sketch of a dog, for instance. It is much better to get his outline—his head, his body and his legs—than to put in the bow on his collar. Ensemble playing is, of course, the best practice for learning to read at sight: the rhythm must be kept up even if some of the details are left out.

In the Stern Conservatory, in Berlin, all the youngest pupils in the piano classes that I heard were also in a harmony class and in an ensemble class. But it is very difficult to make American parents understand how important a part of a musical education sight reading is, and how much practice it needs.

Every Wednesday and Saturday a 'cello player comes out to play with my pupils. When I first began this ensemble class, some years ago, I had a player every fortnight, but that was not often enough. Out of about twenty-five pupils now, ten play ensemble once a week. The starting of the class is certainly an effort; but once let it be seen how much progress the pupils make in reading at sight, others are induced to join more readily. There are a few fortunate, natural readers, but even these need practice.

The youngest pupils in the class may at first look over accompaniments. A little pupil of eight or nine could easily study with his other work an accompaniment to a folk-song during the week. He might, for the first month, play only fifteen minutes a week with the 'cello. Soon he could play for a half-hour, and, before the end of a winter's playing, he will sometimes be able to read very simple music at sight.

When a pupil of fourteen or fifteen comes to me, one who has had no practice in reading at sight, I let him at first look over one or two easy accompaniments during the week, and, if there is any time left in his ensemble lesson after he has tried these, I let him read the easiest things at sight. Thus, gradually, a pupil learns how to play an accompaniment at sight; and the pupils, who have played once a week for an hour in the ensemble class for five or six years, have invariably learned to be useful readers.

Of course, reading with another instrument is far better for a pupil than reading alone, for the pupil must get in as much as he can without spoiling the rhythm of the piece. I have heard a little pupil call out, desperately, to Mr. Fries:

"Wait for me a minute!"

"No, my dear; it's against all rules," he would respond. And on he would go with his steady rhythm, and the pupil would manage somehow to arrive at the cadence.

At the time of writing this article, in the ensemble class, Mr. Suck (the 'cellist), was standing up and animatedly explaining to a pupil "Allegro." "It needs only a few words to give a true musician a hint how the music should be played. 'Allegro' means lively, rather than fast. If a person invites you to do something pleasant, you do not answer 'Yes' in a sorrowful tone. You want to do it, and you say 'Yes' in a lively tone. Now that is the way we must play 'Allegro'—lively. In a similar way, a person in trouble generally speaks slowly. I have played under many great conductors—the Italians are quite different from any others. When they called out *Brillante, professoris*, they meant *Shine out*. If anything was very difficult, *Couraggio, professoris*, courage, gentlemen."

Some of the easiest music that I have found useful for the pupils in the ensemble class is:

Des jungen Geigers Mussestunden, Op. 12, Heft I. [Carl Butschardt.]

40 Morceaux, Sur des Melodies d'operas favorites, Chansons nationales et populaires. [F. A. Kummer.] Blumenlese für angehende Violinisten, Op. 38, Heft I and II. [Jul. Weiss.]

Volklieder Album. Collection Litolf, No. 286. Our Favorite Tunes. Augener Edition. [Hermann.]

Our Favorite Tunes. Augener Edition. [Gurlitt.] Opern Melodien. Peters Edition. [Hermann.] Three Nocturnes. Burgmüller.

For several years a 'cello player has had charge of the ensemble class. This year Mr. Gustav Strube has it. He is one of the first violins in the Symphony Orchestra, and his violin concerto was played by Mr. Kneisel and the orchestra, at one of their concerts.

Others of his compositions have been given by the orchestra. I know that my pupils not only learn reading at sight in the ensemble class, but, by playing with these excellent musicians, gain in musical perception. It was a pleasure last week to hear Mr. Strube play with a young pupil: "Du, du liegst mir im Herzen," "Lorelei," "Robin Adair," and so on. They were beautifully played. It seems to me that it takes a perfect artist to play a folk-song perfectly.

When the class was in charge of a 'cello player, we did not only play music for 'cello and piano; but often, for musicals and little concerts the pupils gave for some charitable purpose, we studied trios and quartets. The Haydn trio for piano, violin and 'cello in C major. The Allegro beginning G, E, E D D, etc. is very pretty and not very difficult. The Mozart Quartet in G Minor for piano, violin, viola and 'cello is beautiful. Often a singer came to the class to try a song; and, of course, we were always glad to see any good violin or viola amateur player. How often Mr. Frank Boott has dropped in to hear his charming song "Lethe," for voice, 'cello and piano. His "Viva Italia," written for part voices, is easily arranged for piano four-hands, violin, viola and 'cello, and is immensely effective. I give a program of a little concert of chamber-music, the proceeds of which went to furnish a room in the Old Ladies' Home. The program went well. The Chopin Polonaise for piano and 'cello, the piano part played by a pupil of sixteen, received an enthusiastic encore.

1. Mendelssohn Wedding March.
Piano Duet, Violin, Viola and 'Cello.
2. Schubert Allegro from Sonata in D Major.
Piano and 'Cello.
3. Mozart Allegro, Andante; from Mozart
Quartet in G Minor.
Piano, Violin, Viola and 'Cello.
4. Hermann Barcarolle.
Two Violins and Piano.
5. Chopin Polonaise.
Piano and 'Cello.
6. Grieg Anitra's Tanz.
Piano, Violin and 'Cello.
7. Jadassohn Adantino.
Piano, Violin and 'Cello.
8. F. Boott Viva Italia [MS].
Piano Duet, Violin, Viola and 'Cello.

Another help in teaching to read is for the teacher to have a lending library, with compositions in it from the very first grade to moderately difficult music. The pupil should take home at every lesson one or two pieces from the library, and read a little every day, at sight. As soon as a pupil once gets the feeling that he must keep up the rhythm, regardless of details, when reading at sight, he can read alone to advantage. The expense of this library should not fall on the teacher. Each pupil might pay two dollars a year.

Perhaps the first steps in reading might be accomplished thus. There are some good and easy little pieces—Im Trauten Heim—for piano, four hands, Carl Günshals. A little pupil might be given at a very early stage one of these duets to look over between the lessons. I do not tell the pupil anything about the little duet. After he has read it at home alone, I play it with him in the following lesson, keeping up the rhythm—letting him get in as much as he can. As soon as he knows the bass notes, he might look over both parts.

TO HAVE what we want is riches, but to be able to do without is power.

THE man or woman who possesses economy, possesses an annual income.—*L. J. Brown.*

IF your means suit not with your ends, pursue those ends which suit with your means.—*Keene.*

HE who will not tread the thorny way will never reach the goal of beauty and truth.

ART is strife, a struggle for the true and the beautiful.

TO BE an artist ever means to be one who must fight.

THE genii have given to men unwritten laws over the power of the beautiful.

GENIUS needs sympathetic love just as the rose needs the sunlight.

The Elements of Musical Appreciation

Some Considerations on How to Understand Music.

By ALBERT GEHRING

It is not unusual to hear the remark: "I thoroughly enjoy music, and can listen to it by the hour, but I am not competent to judge as to its beauty and excellence."

Whenever one hears a man talking thus one feels like assuring him that he does, as a matter of fact, possess the essential requisites for the appreciation and understanding of music, and that all those technical matters about which he is ignorant are not nearly of the supreme importance with which he would endow them. If a man thoroughly enjoys music, if his eyes grew moist with the tones he hears, if they make him forget all his worldly affairs and anxieties, he simply does appreciate them, notwithstanding the fact that he has had no musical education, and has never heard the names of Palestrina or Bach.

Elementary Susceptibility.

The musical sense or feeling, the mere naïve, spontaneous delight in listening to melodies and harmonies, is the fundamental and essential factor in the appreciation of the art of tones. It is the material of which all genuine enjoyment is constructed and without which the most comprehensive knowledge about the art, and appreciation of its technical difficulties, avail but little. To be taken hold of and uplifted by the tones, to be carried away on the wings of enthusiasm, to be stirred to the inmost core of one's being—this is the vital element of musical appreciation.

This elementary susceptibility is not dependent on musical training and education; one may have had a thorough training and not possess it; or possess it without any training whatsoever. It is simply a matter of natural endowment; one does or does not partake of it, just as one possesses a tall or a short figure, black eyes or blue. Possibly its germ, when present, may be nurtured and developed; but where there is absolutely no germ or tendency, no amount of musical education will make up for it.

The Function of the Ear.

It is generally supposed that the ear itself plays an important part in the appreciation of music. The pleasure of the art of tones is regarded as primarily an enjoyment of mere sweet sounds; whence the corollary might seem to follow that the more acute and exact the ear, the greater the enjoyment. This, however, is a fallacy. The ear, with its sensations of sound, is merely the vestibule of musical delight, through which the tones have to pass, but where they do not unfold into their full splendor. The ear is necessary, but only as a means; it corresponds to the lens of a stereopticon, without which no pictures can be projected on the canvas beyond, but which by itself does not afford delight.

Weissman, in an essay entitled: "Thoughts on the Musical Sense in Animals and Man," expresses the matter very clearly when he says: "The understanding of our highest music not only needs the auditory apparatus and auditory centre, together with the life-long training of these: something besides is absolutely indispensable, a mind that is sensitive, impressionable, and highly developed . . . one and the same auditory organ, together with its auditory centre, must produce an entirely different effect upon the mind according as this is more highly or lowly organized. The 'soul' is, as it were, played upon like an instrument by the musical nerve-vibrations of the auditory centre. The more perfect this instrument is, the greater is the effect produced."

It is in the soul, in the heart and feelings, that the enjoyment of music actually resides. The ear is but the keyboard, where the notes of this enjoyment are struck, but the heart contains the strings and sounding-board, where the effect is really produced. The intellect, also, contributes to the pleasure yielded by the art, especially in classic and contrapuntal compositions; but the main source of musical delight is emotional in nature. It is an emotional pleasure when a Strauss waltz recalls happy hours we have experienced, when the striking themes and original

harmonies of Beethoven's symphonies thrill us with enthusiasm, and when a Schumann song draws tears to our eyes, or a Mozart mass uplifts us with devotion.

So much being recognized, it will be easier to appreciate the further statement, that the enjoyment of music does not demand or accompany any extraordinary delicacy in the perceptive and discriminative powers of the auditory organ. The ear must, of course, be normally delicate, the auditory keyboard must be in fair working order, if any emotional effect is to be produced. A person who is born deaf can never hope to appreciate tonal combinations, nor can a person who is so deficient in the discrimination of pitch that he is unable to distinguish between two successive notes, be expected to evince any marked enjoyment. The lenses are so distorted in these cases that no tonal pictures can be projected through them. On the other hand, no extraordinary acuteness is necessary, nor, as just mentioned, do delicacy of hearing and musical susceptibility necessarily go together. If only the ear is normally sensitive, the appreciation may be profound, in accordance with the effect on the mind and heart. It is not the keenest eye that extracts the greatest enjoyment from Raphael's Madonnas; and it is not the sharpest ear that is most delighted by the Beethoven symphonies.

Weissman relates of Mozart that he "possessed such a wonderful memory for absolute pitch that he once remarked, directly he began to play his own violin, that it was tuned half a quarter-tone higher than one he had played two days before"; but he rightly adds that "many people, although admitted to be very musical, have the feeblest memory, or almost none at all, for absolute pitch." And there are many indications that it is possible substantially to enjoy music without even possessing any marked delicacy in the detection of impurities of intonation. Indeed, too sensitive an ear may even be a bar to enjoyment; for the greater part of the music one actually hears is not always faultless in intonation, and many of the renditions, therefore, which may be relished by more ordinary ears will shock the fastidious ones.

Value of Frequent Hearing.

In laying so much stress on the elementary susceptibility as a fundamental and almost sufficient factor of appreciation, we may appear to be limiting ourselves to the more ordinary, lighter kinds of music—which can, in fact, be appreciated without special training—while ignoring the more classic varieties. While popular music can be enjoyed by almost anybody, it may seem that the beauties of deeper compositions are to be appreciated only as the result of minute and extended study. It is doubtful, however, whether this can so sweepingly be asserted. The reason why the laity do not oftener enjoy classic compositions is due largely to the fact that they lack the necessary opportunities of hearing and becoming accustomed to them.

Here we arrive at the second condition of musical appreciation, next to the elementary susceptibility. We have all had the experience that a composition which at first did not appeal to us, gradually grew more interesting as we heard it repeated, until finally we came to like it exceedingly. Classic music, especially, must be heard often to be fully appreciated. Oliver Wendell Holmes speaks of three things which improve with age: meerschaum pipes, violins and poems; he might also have included musical compositions, for they likewise often gain their ripest charm after they have been lying in the mind for a long time, fastening themselves to it as with a thousand tentacles. The familiarity with music, then, is the second condition of appreciation. With a fair amount of native susceptibility and a repeated hearing of good compositions, even those who have had no special training can in many cases arrive at an understanding of the deeper music. Nevertheless, there are beauties in classic compositions whose appreciation requires a certain training; as in architecture, the

understanding of technical details will reveal many charms which do not exist for the layman. Let us classify the more important of the musical features in question, and indicate the main lines of training and education necessary for their appreciation.

Analysis: Simultaneous Elements.

Two general headings may serve us in this endeavor: First, we must learn to analyze music into its prominent simultaneous aspects; that is, pick out the important elements as they resound at the same time; and secondly, we must learn to analyze it into its prominent successive aspects; that is, follow the important elements as they succeed one another.

The untrained layman, in listening to music, generally follows the main voice, or melody, without bestowing much attention on the remaining, secondary voices. For example, where the alto or bass contains melodic fragments running along with the main voice, he fails to distinguish these separately, but merely hears the melody, with a vague background of sound. Now, musical training enables us to pass these homogeneous melodic colors through the prism of analysis, and unfold them into their component elementary tints. It enables us to break up the vague background of sound accompanying the principal part, into the more prominent voices and melodic factors of which it is composed. It teaches us, for example, to follow the melody, in the soprano, and at the same time listen to a second or third melodic progression lower down, become aware of the peculiar running accompaniment with which it is adorned, or pay attention to the long, sustained note which so appropriately accompanies it in the bass. Such simultaneous combinations of independent voices or melodic parts are designated by the term "counterpoint." An understanding of counterpoint, accordingly, is one of the requisites for the thorough appreciation of classic music.

Analysis: Successive Elements.

In orchestral music, the recognition of the various tone-qualities or instruments that may combine at any moment is also important. This would be a further instance of the analysis of tone-impressions into their various simultaneous elements. It is a great delight, indeed, to pick out the different instruments that constitute rare and beautiful effects. Equally interesting is the recognition of instrumental effects as they succeed and contrast with one another. In the third movement of Beethoven's Fifth Symphony there is a passage in which the clarinets have the theme, accompanied by pizzicato chords in the strings; previously the theme was in the horns with the strings playing the accompanying chords with the bow, instead of pizzicato; the effect of the second appearance of the theme, accordingly, is enhanced through its contrast with the first. In the opening movement of the same symphony, again, there is a section in which with every chord the strings alternate with the wood-wind instruments; here, likewise, the effect of each chord gains through the impression left by the preceding one.

Practically, the simultaneous and successive aspects of instrumentation merge into each other, so that an abstraction of either from the other would be rather arbitrary. The more natural method is to keep them united under the general heading of instrumentation. Whereas counterpoint, then, depends on the analysis of tone-complexes into their simultaneous elements, instrumentation depends on the analysis both into the simultaneous and successive ones. There remain, accordingly, those aspects of music which depend solely on the analysis into the successive elements, of which there are two: the recurring appearance of themes, or THEMATIC work, and the sequential subdivision of the larger musical structures, or MUSICAL FORM.

Structural Elements.

The themes of classic compositions may be likened to the texts of sermons: they are the central elements, about which everything else is grouped. Such being their position, it is manifestly desirable to recognize them when they occur. Their recognition, moreover, is not always a simple matter, for, like the types of structure in the animal and vegetable kingdoms, they assume various shapes and disguises; they may occur low down in the bass or high up in the treble, may be shortened or lengthened in time, played upside down or turned about end foremost, besides being subjected to various minor alterations and embellishments. It often requires considerable alertness to follow the thematic transformations in

classic compositions, the charm of which resides largely in this feature.

Highly important, also, is the form or architectural structure of compositions. Just as a building or a decorative design is composed of balancing and contrasting parts, so a musical composition consists of sections which are related to each other by ties of similarity or contrast. And as in architecture, there are simple and elaborate structures. The simplest of all musical forms is that in which a theme or melody is followed by a contrasting section, and this again by a repetition of the whole or a portion of the theme. The most complex is that of the sonata, which consists of three or four larger sections, or movements, each of which again contains numerous complicated shorter divisions and subdivisions.

Counterpoint, instrumentation, thematic work, and musical form, then, are the principal features of classic music for the appreciation of which special study is demanded. In addition, we may mention the enjoyment of beauty of tone and of technical difficulties in execution. The former is of considerable importance; it is shared alike by musically cultured and uncultured people, although training may conceivably render it keener and more productive of delight. The latter is of secondary importance. While a legitimate adjunct of musical pleasure, it is constantly liable to obtrude itself into the foreground and to transform the pure delight of musical beauty into the more ordinary gratification derivable from gymnastic exhibitions. It is also susceptible of development through education and the detailed acquaintance with the difficulties of musical rendition.

Summary.

In summary, it might be well to bring all the factors of appreciation together in a table, subdividing them into the three classes of popular or general, special or analytic, and mixed or semi-analytic factors, the latter including the sources of enjoyment which do not absolutely depend on training and analysis, but which are augmented thereby.

TABLE OF THE FACTORS OF MUSICAL APPRECIATION.

POPULAR OR GENERAL FACTORS: Elementary susceptibility; repeated hearing of music.

SPECIAL OR ANALYTIC FACTORS: Analysis into simultaneous elements (*Counterpoint; Simultaneous instrumental qualities*). Analysis into successive elements (*Successive instrumental qualities, Thematic work, Sequences of structural parts or musical forms*).

MIXED OR SEMI-ANALYTIC FACTORS: Susceptibility to beauty of tone; Appreciation of technical difficulties of execution.

Spontaneous Musical Enjoyment.

We must not forget, however, that the elementary susceptibility, ever accompanying and underlying the analytical operations of the brain, remains the principal factor of appreciation, more powerful than any amount of insight into structural details. A goodly share of elementary susceptibility, without any comprehension of the special factors whatever, will yield more enjoyment than the minutest understanding without the susceptibility. Not only are the special factors not of paramount importance, but, in case they lessen the vigor of the elementary glow, they may even prove detrimental. There is reason to believe that acuteness of analysis sometimes has a desiccating, impoverishing effect on the emotions. But no amount of intellectual insight and analytical keenness can compensate for a loss of emotional warmth: better a bare, homogeneous sense of elevation of spirit, without any intellectual activity whatsoever, than the most thorough insight into formal complexities, without any infusion of feeling. Analysis can be carried too far, and it is better to have too little than too much.

It is refreshing to find, accordingly, that musical enjoyment is less a matter of dry rules and cold calculation than of natural endowment and spontaneous feeling; refreshing that not only the rich and cultured, but also the poor and untaught, may share in its beauty and charm. The performance of music, to be sure, is not possible without long and tedious training, but its enjoyment may be had with a normal ear and the ordinary intellectual and emotional faculties. Like health, love, joy and all the other great boons of life, music is given to us, not sold; like them it is priceless, and hence no price is set upon it. Music, also, may be included among the blessings of which Lowell speaks, when he says:

"'Tis Heaven alone that is given away.

"'Tis only God may be had for the asking."

A LITTLE STORY WITH A MORAL.

BY WILSON G. SMITH.

THIS is a little incident based upon fact, a fact that has doubtless manifested itself in the experience of every music teacher. At any rate, those who have not learned the lesson through experience can become wiser by perusing this little tale. To begin, then, with a little philosophy as a brief prelude.

Life is too full of rebuffs and surprises to permit one *carte blanche* for becoming conceited. There is quite a difference between the valuation we ourselves place upon our efforts, and that set by those who observe from the outside. People do not all look through the same glasses, nor from the same point of view. And even though they did, to some the angle would present distortions, while to others the objective point would be magnified out of all consistent proportions. The visual angle cannot be disputed any more than can tastes. It all depends upon the receptive faculty. To some, the full moon looks as large as a tub, and to others it represents a moderate-sized plate. It nevertheless remains the moon, and shines with more or less reflected effulgence upon all alike. There are those, however, too blind to see, and with this class argument is a waste of effort. It is well to remember that "a man convinced against his will is of the same opinion still"; and that neither persuasion nor logical argument is of any avail.

The secret of acquiring knowledge is the possession of the faculty of being convinced. An interchange of ideas—even though at times it creates a little friction—develops latent heat and consequent mental growth. One hardly realizes his own attitude in certain matters until it is brought out by the process of comparison with that of another of different views. And it is this comparison of views that awakens in one the power of conviction, or the ability to accept truth if logically presented. Because the sun is under a cloud for us, it is no infallible sign that it is not shining for others in some more favored locality. We can at least dispel the overhanging gloom by a recollection that it has shone for us, and that its rays will sooner or later dissipate the clouds that intervene.

To form logical conclusions one must possess the faculty—either intuitive or cultivated—of discriminating between the iridescence of a real diamond, and the glitter of a glass imitation. They both reflect and reflect the light-rays, but there is a vast difference in the value of the medium. The same difference is found in the assertive, as opposed to the authoritative mind. The one offers assertions, while the other presents logical deductions. Assertions are sometimes reinforced by truth, but not always. Logical conclusions possess the convincing force of truth backed by observation and deduced reason. An asserted fact needs rational proof before it can be accepted as authority. And thereby hangs my tale.

A colleague, of masterly ability, had a pupil in whom he had taken special interest, and whom he had advanced through a course of systematic training to a rather high degree of technical proficiency. He was beginning to see the dawning of musical appreciation and comprehension in the pupil's mind, and began to congratulate himself upon the efficacy of his method, and the visible reward of his endeavors. But his ambitious dream for his pupil's success was suddenly interrupted by the announcement that the pupil had decided to discontinue lessons, no particular reason being assigned for the discontinuance. Later it came within his ken that this pupil was studying with a veritable master of technique but recently discovered. When the name of this master technician was disclosed it proved to be one of very restricted attainments and mediocre ability; in fact, a former pupil of my discomfited colleague and, to cap the climax, one in whom he recognized no musical talent whatever, further than a tendency to inflated self-esteem and the ability to impress others with a false glitter. A liberal use of printers' ink, and the discretion to write and talk about, rather than practically to display his accomplishments, had impressed the unsophisticated that he was the real thing in pedagogic erudition. And this pupil of my friend had come into contact with this deceptive glamor and been influenced by it.

I offered consolation to my friend, in the fact that he was to be congratulated upon being succeeded by a former pupil, one who taught his method with possibly some patent-medicine improvements; that sooner or later there would come an awakening for

his deserting pupil, and it would be all the more to his advantage. Also, this fact I suggested for his consideration—that, however famous he might be as a teacher—and he was of great repute—there would always be those who would deny him his professional birthright. He could congratulate himself upon this fact, however, that it would be the class that preferred glass to diamonds, and chromos to genuine master paintings. Also, that there would be those who could distinguish between the genuine and the imitation, and in this class he would find responsive material for his developing.

Professionally speaking, there are real diamonds of great and lesser value. Their genuineness cannot be disputed. But beware of the musical bargain counters whereon cheap imitations are displayed to catch the unwary. It takes but a little time and cultured observation to discover the difference. The general moral to this tale is: Whether large or small professional stones, let us all endeavor to be genuine. Moreover, let us see to it that our setting is consistent with our value, and of pure gold. We may not decorate the hand of royalty, but we can give the charm of sincerity and genuineness to even a modest environment. As to my friend's experience, life is full of these little professional jolts, and the sooner we accustom ourselves to them, the easier it will be to maintain our equilibrium. A little philosophy is sometimes a good thing.

GYMNASTIC WRIST EXERCISES.

BY E. R. STUBER.

Do not attempt these until the first set¹ has been thoroughly mastered. It is already helping to make your wrists supple. But if you have been conscientious over the first, now proceed with the wrist exercises.

1. Left hand and arm stretched out straight in front. (Be sure they are stretched well.) Then slowly move the hand (from the wrist only) first out, and then in, ten times. Change to right hand.

2. Stretch as before. Move hand in a circle from wrist first outward, then inward.

3. Make a figure eight.

4. Up and down. Be sure that no movement of the arm follows these wrist movements.

5, 6, 7, 8. Hold the arms out sideways, and repeat the previous movements.

9, 10, 11, 12. With arm stretched upward. These are the most difficult of all, so only do five times at first.

The first set of shoulder and elbow movements can now be gradually increased to twenty times, or even more if the strength is sufficient.

FINGER EXERCISES.

These come last of all. Do the second set for a month before attempting these. Always begin with the first set.

1. Arm stretched in front. Hand flat, palm downwards; move thumb slowly from one side to the other. Repeat with other hand.

2. Move it in a circle, then reverse the circle. In this, as in the preceding, fingers must be touching, and not move apart as the thumb works.

3. Form figure eight with thumb, and reverse.

4. Stretch arm as for thumb exercises, only press thumb firmly upwards until above back of hand. Move all fingers together slowly from knuckles downwards and back. Fingers must touch, and thumb be pressed upwards all the time.

5. Same, only from second bend of fingers.

6. Each finger (including thumb) separately from top joint. Straighten each finger with the other hand, and hold it straight while bending this joint.

If you find benefit from these exercises, and you must, if performed rightly, you may like some useful rules for pedaling and playing chords. This is a subject for another article. Remember that these exercises will keep you supple during the time when you cannot practice, and that they entirely do away with excessive practice, and its ill-effects.

While the exercises have been divided into series, the interested player will do well to keep up his practice of all of them, if not daily, at least one set a day.

¹ See THE ETUDE for November, 1905, page 469.

The Young Woman Pianist and Her Business Prospects

By W. S. B. MATHEWS

I DOUBT whether there is any form of professional education involving so many years of hard study, concentration and absorption in a single subject, as the complete preparation of the concert pianist. The mere virtuosity takes up a lot of time, and if not managed very carefully, exercises a deadening influence upon the intellect, a natural result of so many hours daily of endless repetitions of passages whose musical freshness has long since been lost through this weary and rewardless keyboard repetition.

Hard Practice.

The road to executive skill upon the piano has been prodigiously shortened during the last two generations through the better management of the early education and a finer discrimination in the training. Yet the fact remains that every pianist with high rank now before the public has made his record of five, six, even ten hours a day and more, for years and years. Godowsky, the most remarkable virtuoso of the present, sometimes carried his practice as far as fourteen hours a day. I remember one evening, along about 9.30, when I practically broke into his room where he was working at the Bach-Liszt A minor Fantasia and Fugue, that he apologized for not being able to play better, because he had taught five hours that day and this was his sixth hour, I think he said, of practice. The sum total is perhaps impossible—but it is quite sure that all his waking time that day, except very short allowances for meals and the five hours' lessons, had been devoted to practice. If this record had been made by a person of small ability it would be easy to say that he had practiced too much and ruined his talent. But while we are able to find several hundreds of young pianists who have not practiced any such long periods at a time, the fact remains also that they have not made any great success. They play well, but none of them pre-eminently.

Variety of Style.

Everlasting as is the road to pre-eminent virtuosity, that to interpretative virtuosity is perhaps longer and more arduous. A modern pianist has to be schooled in all varieties of piano playing; at least the great typical phases of the art must be each excellent after its kind. For instance, when he plays Bach, it must sound fresh, interesting and, above all, musical—just as Harold Bauer plays Bach, for instance. When he plays Chopin we desire the fluency, elegance, poetic interchange of moods, and the style of high-bred art. If Schumann, then we come to those confidential moments with the piano, in which the artist thoroughly enjoys himself, forgetting, if possible, the conflicting personalities forming his audience. When it is Liszt, it is question of everything that is bold, daring, quick, responsive and sensational. And with Brahms, it is a question of making his thoughts musical and pianistic—for the Brahms thoughts have the exasperating peculiarity of permitting an exact performance of their notes in time and style, while the very same composition can be played so that it will sound like a highly-poetic improvisation, thoroughly musical and pianistic. This is what is possible in the Handel variations, the Paganini, and the concertos, not to mention the rhapsodies, intermezzi, and the like.

It is evident that a young player, not originally gifted with musical temperament and imagination, might work for years and never thoroughly master either one of these great representative types of music; yet it is quite sure that nothing short of this will suffice as a basis for eminence. No doubt, almost any of these young might do better and get along faster if they had that habit which Mr. Constantine von Sternberg so pleasantly narrated of Josef Hofmann, of doing more of his thinking inside his head, and of using his ears to judge of his own results. This sort of person might take his Bach to bed with him, and upon his walks; Bach might form the background of thought while creating one of his mechanical marvels, so that when he came to the keyboard (having long before placed the notes of his problem well inside that wonderful memory) he

might have an interpretation already worked out in his mind, needing only a comparatively little practice to bring to public certainty.

Mozart would have been capable of this kind of thing. It was not the fashion in Mozart's days to travel upon the credit of interpreting compositions by older masters; what the public looked for was something new; fresh music, right out of the heart of the player. Hence, Mozart in his time played mostly his own music; he made some wonderful additions to scores of Handel, but when he played at court, his improvisations were considered his best evidences of talent. It was the same with Beethoven. His annual concerts did not bring out a concerto by Mozart or Bach, diligently practiced for the occasion, but a new concerto, a new symphony, and perhaps other new things by Beethoven himself. It was the same with Chopin, Mendelssohn, Thalberg and Liszt; and thus the old art of illustrating one's talent by one's own improvisations or finished compositions remained the sole ground of popularity and position for a virtuoso.

The moon changed for the virtuoso close around 1850. It was soon after 1851 that von Bülow played Liszt's stupendous transcription of Wagner's "Tannhäuser" overture, and Rubinstein set the fashion in all the world, that a great pianist could best illustrate his greatness by bringing out the great thoughts of all the previous masters in pianoforte literature.

This is the reason why our piano recitals have fallen into the stereotyped succession from Bach to Liszt, with solid chunks from each of the great schools of piano music. And this is the reason why the modern pianist has such a terribly arduous road to travel—since it is not enough to master some one phase of pianism, as, for instance, did Gottschalk, Chopin, Dussek, Hummel, Moscheles, and the like; but he must, with entire self-abnegation, be able to play Bach, Beethoven, Chopin, Schumann and the rest—each in a way perfect after its kind, and each in the perfection of its mood. This is what costs such long and arduous years of work. And this is why we ought to give our young artists proper respect. But do we?

Difficulties in Getting Known.

It costs an immense amount of work to make oneself musically omniscient upon the inside; and it costs perhaps much more to prove this omniscience to the musical public. It turns so much upon a good piano, a responsive audience, a good mood. I remember how delighted Mr. Godowsky was with himself, upon one occasion, when he played a recital in a small Indiana city as he expressed it "better than he had ever before played in public." He said that during the recital he said to himself several times: "Is it possible that I am playing so well as this already? I thought it would be at least three years longer before I ever would do this in public." At the close of the recital, the lady paying the fee apologized for its meagre size, saying that none of them had ever before heard anything like it and that the recital would have been imperfectly paid at a thousand dollars. Yet this wonderful work got no more than the usual perfunctory notice from the local press. This is the sort which happens to those who are already masters, widely recognized as such. Fancy what the doses are for a brave girl who tries to put up a first-class fight for high reputation. All the older pianists went through this sort of thing. One and all have had to base their success upon the work of some friendly manager, who secures a circuit of recitals at relatively small fees each—at times falling back upon the indorsing qualities of some ambitious piano maker, who has instruments which he would fain have sounded in "the ears of them who have ears to hear."

The case is perhaps no better now for the gifted young pianist than it was twenty years ago. The greatest artists before the public can be engaged along their routes at prices so little more than the youngest artist has to have in order to defray the unavoidable expenses of giving the recital, that the young pianist is rarely considered.

A Plan to Use.

It is the early hallucination of these young players that the article they most need is a manager. This is their first mistake. They have to carry their manager as well as themselves. Let the girl manage herself. What is the situation? Simply this: That in any large State there are some scores of girls' seminaries, where a really well-played modern recital by an enthusiastic young player would be highly prized, if it could be had at a convenient price. The business problem then consists of working up a route of such places, to be taken upon consecutive days or about three a week, to the number of perhaps twelve, fifteen or twenty. The simplest way of financing it would be to offer a series of three desirable programs, one in November, one in February, and one in March. Then if one has ten such places, one has thirty recitals booked with three programs—a range of material not beyond the compass of most of these well stocked girls. Suppose she gets her figure at forty dollars each, her season sale running at \$2 per three recitals. This must be managed by the local teacher, and probably she must have a commission for her time and energy; or the pianist might be her own advance agent. Could she work such a scheme, it would mean to her from thirty to fifty recitals, and if she sets her net figure at forty dollars, it would mean from fifteen hundred to two thousand dollars a year.

Such a business canvass would not interfere in the least with her prospects from orchestras and managers. In fact, they seem to prefer a popular artist to one who cannot get a hearing. The business would tend to increase. There are in the country many thousands of places which would welcome a fresh young virtuoso at forty dollars, who could never manage the larger one costing a hundred dollars. This kind of self-introduction has already been done by a number of young players with good results. And there is no patent upon it; the process is open to all.

The Personality of the Young Artist.

This proposal to send the young artist out like a lamb among the wolves would not be complete without my giving a few suggestions as to the remunerative way of treating a young artist. Begin by remembering what I said at beginning; that any virtuoso piano-playing girl of twenty-five with a reputation, has paid for it by years and years of hard, exacting study. She has taken her grinding under; those upper and nether millstones of Leschetizky, Godowsky, Busoni—for these three seem to hold the front line in the pianist mill at present. She has learned a lot about music and about playing the piano. Try any of them and you will find them interesting conversationalists when they get over the sense of strangeness. The virtuoso does not wear her heart upon her sleeve. She is an uncommunicative person with no end of grit; but she generally has a warm heart inside her; and if you can give her a warm atmosphere to play in, she will astonish you now and then, and occasionally give you a thrill which you frequently miss from the celebrated ones—who often seem bored and blasé.

A Field for Work.

The proper field for a young virtuoso, speaking from an economic standpoint, would be to spend a year or two as assistant teacher in a good seminary, where the musical management had the good sense to make a feature of her playing. Teaching four or five hours a day, perhaps conducting a class or two, and playing about once a fortnight, a young artist could learn to feel her public, and her public learn to feel her. Anything is better than this sitting around in discouraged idleness, waiting for engagements.

And to the young virtuoso herself I would say just one word: The pianola has bobbed up louder, faster and more accurate than your best work; you will have to depend upon those little graces and thrills which are ready to come out of woman's heart when it is warm and full. Keep up your practice; but keep a warm heart also. The pianola has none. The public will know some day.

It is not necessary to tell a pupil in his lessons all that he should know. Excite in him the desire and show him the sources of knowledge and he will make more of himself than all the lessons and colleges possible can make out of him.—Dinter.

It is not enough to know, one must apply his knowledge; it is not enough to be willing, one must do.—Goethe.

THE MODERN MINOR MODE

By BELLE SQUIRE

I

THE modern minor keys are full of beauty and charm, but are only too seldom heard. The minor mode does not seem to appeal to the average player, who seems to think that it is far more difficult than it really is. It is, of course, more complicated than the major mode, but it can readily be reduced to a system, and the pleasure it will bring will well repay anyone for mastering its seeming intricacies.

Many teachers who can successfully teach the major scales succeed only in tangling up their pupils when it comes to the minor mode. Before any teacher can hope successfully to teach this mode and its scales, she should know the leading facts in its historical development, as well as something of its theory. Then if she teaches it carefully, going from one historical step to the next in order, judiciously mixing in the necessary theoretical knowledge, the pupil may discover for himself, or can be shown, the underlying principles, and will soon be able to read and to play in a minor key as readily as in a major, for he will know what accidentals to expect and what chords are likely to be found in any given minor key.

For the benefit of any who may not have a clear conception of the minor mode, the following brief historical sketch is given, prior to taking up certain practical questions connected with teaching the minor scale.

History of the Modern Minor Mode.

In that revival of learning, called the Renaissance, music took a great leap forward. It was a dry and formal science then, with little likeness to our art of sound. The impulse of new life was stirring in the minds of men, and musicians set to work with the other busy ones to do great deeds. They little knew how vast was the task to which they had set themselves, nor what the future held for them.

It was the fashion then to take the knowledge and attainments of the ancient Greeks as models in every line, so it is not surprising to find that the musicians, too, sought eagerly to know what the Greeks of old had used. Greece, as is known, had attained a high degree of civilization previous to the rise of the Roman Empire. In the tremendous upheavals that followed the fall of that great empire, much of the brilliant civilization which the Romans had absorbed from the Grecian nation, was lost forever to the world. Then followed that period known in history as the Dark Ages, during which there seems to have been little or no progress in any line. There was mental stagnation.

Suddenly a new morning burst upon the human race, and history is yet busy recording the wonderful "New Birth" in which the sons of men were regenerated, and hope once more bloomed in the hearts of men. Conscious of their own shortcomings, humble in the presence of overwhelming proofs of the vast superiority of ancient civilizations over their own, they seized eagerly upon the learning of nations past and gone. But no nation appealed to them like that of ancient Greece, and Grecian learning became the model for much that followed, and the charm of that brilliant people is still upon us.

With this brief preface, it can be understood why the musicians of medieval times searched the records of the Greeks for models on which to build the great art which is now our pride. They found, however, little more than the Church itself was using, and had been using for centuries, and in the absence of old models they were forced to build anew.

The material they found ready to their use consisted of a number of modes which the Church had borrowed from the Greeks long before, and which the Greeks had obtained from some still older civilization. If the Greeks ever possessed written music, it has never yet been discovered, although several men among them had written learned dissertations on the science of music.¹ Consequently, the legacy of the Greeks to music consisted of the modes or scales which the Church had been using for centuries. They are as follows:

a-bc-d-ef-g-a.
bc-d-ef-g-a-b.
c-d-ef-g-a-bc.
d-ef-g-a-bc-d.
ef-g-a-bc-d-e.
f-g-a-bc-d-ef.
g-a-bc-d-ef-g.

In these old modes the Greeks saw subtle differences, which our minds cannot fully grasp, for their different modes seem to us to be only the progressions of the C major scale; but if we reduce these scales to numbers, we may be able to see more clearly some basis for their reasoning. The foregoing scales reduced to modes by means of numbers are as follows:

Commencing on A...1-23-4-56-7-8 (our minor mode).
" " B...12-3-45-6-7-8.
" " C...1-2-34-5-6-78 (our major mode).
" " D...1-23-4-5-67-8.
" " E...12-3-4-56-7-8.
" " F...1-2-3-45-6-78.
" " G...1-2-34-5-67-8.

Out of all these modes the medieval composers chose only two, the scale on C, which became the model of what they called the *major* mode, and the scale on A, which became the basis for the modern *minor* mode. These two scales, C and A, seem to have been chosen because they were more easily sung than the others. The scale on C, which is the mode—(1-2-34-5-6-78), adapted itself quite readily to all demands made upon it, and a number of scales were built like it, the composers using sharps and flats to get the desired result.

In the scale on A, however (the mode, 1-23-4-56-7-8), the singers complained of the difficulty in singing the ascending scale, the interval between "seven" and "eight" being very hard to sing, while going downwards the same scale was very easy. Therefore, the composers modified the old scale for singers by sharpening the "sixth" and the "seventh" tones going up, as they found that by doing so the scale was easily sung. There being no objection to the descending progressions of the ancient scale, they combined the two, and the result was our beautiful Melodic Minor scale, at once original and unique, being a-bc-d-e-f-sharp-g-a-sharp, going up; and a-g-natural-fe-natural-d-cb-a, going down. This modified A scale became the basis for other scales, the mode being as follows:

Modified form ascending. Ancient form descending.
1-23-4-5-6-sharp-78-sharp. 8-7-nat.-65-nat.-4-32-1.

So long as only singers were to be consulted, the melodic minor mode and its scales worked well indeed. Harmony had been discovered long before, yet composers were just beginning to busy themselves making those wonderful combinations called chords. The major mode was as perfectly adapted to harmony as it was to melody, but how were composers to make chords out of a scale that was continually shifting its tones as the melodic minor was? This was a problem indeed, for they had made a truly beautiful mode for singing and one full of possibilities, and they could not bear to sacrifice it. They could have gone back to the ancient mode, but once having accustomed their ears to the richness of the new mode with its accidental tones, the ancient mode seemed flat and insipid. Besides, the ancient mode contained the very same tones as the corresponding major mode; thus the ancient scale of A contains exactly the same tones as the ancient scale of C, which is the model of our major mode. Note the following examples:

Major scale of C, c, d, e, f, g, a, b, c.
Minor scale of A, a, b, c, d, e, f, g, a,—ancient form.

To reverse it, take the minor scale in three flats, ancient form first, then the corresponding major scale in three flats:

Minor scale of C, c, d, e-flat, f, g, a-flat, b-flat, c.
Major scale of E, e-flat, f, g, a-flat, b-flat, c, d, e-flat.

This was the situation that confronted them; practically they had discarded the ancient minor mode, for it was hard to sing, and, moreover, each ancient minor scale contained exactly the same tones as the

corresponding major scale with the same signature. If they had retained the ancient mode, the three principal chords would have been minor chords, but the mode would have lacked striking originality. But if they had taken the ascending form of the melodic minor mode with its "sixth" and "seventh" tones raised, two out of the three principal chords would have been major chords, making the key more like major than minor. These are the most obvious reasons that influenced the musicians of that time, in their search for a mode that should be truly individual. At last they compromised on sharpening the "seventh" tone only of the ancient minor scale. Taking the old scale of A as an example, the modified form was now, a-bc-d-ef-gsharp-a. This form they adopted, the mode being expressed as follows:

1-23-4-56-7-raised 8.

The "seventh" tone being always raised, no matter what the signature may be. This mode has proved admirable and adapts itself to all harmonic demands made upon it. Two out of the three principal chords are minor, but owing to the "seventh" tone being raised, the dominant chord is always a major chord. In ways too numerous and involved to discuss in a short article like this, the harmonic minor mode has vastly enriched our music. But strange as it may seem, these two scales, or rather three scales: the ancient, sometimes called Natural, Minor, the Melodic Minor, the Harmonic Minor, are successfully combined in every composition written in a minor key.

[In THE ETUDE for next month, the second part of this article, "The Teaching of the Minor Scale," will be published.—Editor.]

A HUMOROUS DICTIONARY OF MUSIC.

BY A. KALAHER.

TRANSLATED BY A. H. HAUSRATH.

STRAUSS, AUSTRIAN ARTIST DYNASTY.—In order to put an end to the everlasting confusion of the various Strausses, let it be well observed that the father, Johann, can be easily distinguished from his younger sons Joseph and Eduard by comparison of the Christian names, which is not the case with his older son, who likewise was named Johann. This makes the comparison more difficult, but fortunately not at all necessary, as he does not resemble him in the least, is much younger and was still enjoying life when the father died, in 1849, when Joseph and Eduard were aged 22 and 14 respectively. His dance orchestra was inherited by Johann, who later relinquished it to his brothers, so that they too might become confused with him, while he turned from dance music to the composition of operettas, so that he could continue to write his beloved waltzes and polkas unhindered, which his brothers, with the same enthusiasm as their father, also wrote with more successful result, so that they were with justice both called "The Waltz King." We have conclusive proof that the celebrated "Blue Danube" was not written by him, but by the other Johann.

STRAUSS, RICHARD, is likewise not to be confused with any other Strauss.

CZERNY, CARL.—Could not tolerate little children, and therefore, constantly wrote etudes. Since his death, in 1857, we have been busily engaged in counting these etudes, but have not yet finished. Naturally, his notes are nearly all written overhead, for he was always head-over-ears in work.

SCARLATTI, DOMENICO.—His father, Alessandro, was one of the most prolific composers, but Domenico was so devoid of invention that he kept a cat, which he drove over the keys of his piano whenever he wanted a new theme. He then followed her suggestions, and afterwards unblushingly related that the theme of his well-known "Cats' Fugue" was created after this manner.

SCHUBERT, FRANZ.—The composer of the celebrated "Schubert Album," for high, medium and low voices. His Op. 1, "Der Erlkönig," evinces a nice kind of talent. Many of his later songs became very popular. In one he uses a very pretty episode that deals with an unhappy woman whose lover had wandered in the vicinity of a lonesome fisher's hut and poisoned himself with tears. One also frequently meets in society a poor-voiced "Wanderer"—music by Schubert—who declares he comes from the hills, and wants to assure us that there, where he is not, dwells joy.

As regards Schubert's instrumental compositions, it will always remain a marvel how anyone in so short a lifetime could write such long sentences.

¹ Greek musical notation was based on the letters of their alphabet used in various positions. See "The Story of Notation."—Editor.

HOW TO MEMORIZE MUSIC.

BY EMIL LIEBLING.

MEMORY, the most mysterious, unaccountable, fickle and unreliable faculty of the brain. Many things which we would like to forget are verily etched in our mind, and at the very time when we desire to refer to certain data or occurrences, they vanish into nebulous distance, to return again when least expected. We have all experienced that momentary *lapsus* of names, when desiring to introduce two friends; the absent-minded guest at the wedding-feast who wishes the newly-married couple "many happy returns of the day" is by no means a *rara avis*, and even the poet apostrophizes memory in his plaintive line, "Though lost to sight, to memory dear."

Among the various phenomena of memory is its total eclipse in case of pecuniary obligations or favors received; these have been known to be remembered only in very isolated cases. That patient was not wise in his generation, who, when called upon by his physician to enumerate his various symptoms, mentioned among them the loss of memory, for the specialist whom he consulted proceeded to collect his fee right there and then.

The faculty of memorizing can be trained in special lines and to an incredible degree; often it is a manifestation of unconscious volition, as in the case of the attendant at the dining-room door of the hotel. The inquisitive guest after his lunch is amazed when the colored boy selects his identical hat without the least hesitancy from several hundred others, and asks him how he remembered that particular hat. "I did not remember it," quoth the boy. "Then why did you give it to me?" "Because you gave it to me, sir."

Where the faculty of memorizing is totally lacking, and it is so in many instances, it is idle to attempt its cultivation. The time involved had better be devoted to other phases of music study. It is idle to assume that everybody can memorize or be made to memorize, and all advertised methods and aids will utterly fail unless assisted by some inherent aptitude; for there must be something to work upon in order to produce results. But the effort should be insisted upon in all cases, and only abandoned after a thorough and exhaustive trial. There is no cogent objection against the use of the text in public, and for many decades no one was permitted to appear at the famous *Gewandhaus* concerts at Leipzig without the score before him. Mine. Clara Schumann played her husband's concerto in A minor from the music always, although knowing every iota of it; Anna Mehlig performed her concertos in that manner, and so does Pugno of the present day.

A student may be able to memorize an entire canto from Walter Scott's "Lady of the Lake," or Byron's "Childe Harold" without effort, and yet be totally unable to play a brief musical phrase without the notes before her. Memory is a specific and separate manifestation of the mind, and we either have it or have to do without it. A trained conductor will let a whole freight train of twenty or thirty cars pass him and then correctly put down the different numbers of the cars without effort, while persons of defective memory will invariably forget the point of the joke which they are telling, at the critical time when the psychological moment arrives. We could continue instances of the vagaries and phenomena of memory *ad infinitum*.

That a composition, when completely memorized, is more fully mastered, goes without saying, and musical memory, especially when combined with readiness in sight reading, is an almost infallible indication of talent.

Almost everyone has some individual mode of memorizing: some virtuosi photograph the pages on their minds and read the music mentally; others will

analyze a composition and remember by chapters or portions, as they would think of a book or a drama; some go through a laborious process of key-relationship and others again develop a peculiar finger memory. Many roads lead to Rome and all are good—after you get there. The most enviable are those who memorize unconsciously and whose mind acts like a sponge and retains as readily as it absorbs; but unfortunately these favored few cannot tell us how they did it.

A singular dispensation of Providence prescribes that when a composition is finally memorized after long and grievous effort, the slightest nervousness will undo the work of months and leave the distressed performer impaled upon the horns of a dreadful dilemma at the very time when failure means utter ruin. Therefore, memorize if you can and then use your music in addition; you will thus never run any risk.

THE TRIUMPH OF COUNTERPOINT.

BY H. A. CLARKE MUS. DOC.

A CURIOUS allegorical picture intended to represent the "Triumph of Counterpoint," came under the observation of the present writer recently. It probably had its origin in Austria (Vienna) as the shield of Minerva is decorated with the Austrian two-headed eagle. The curious reader will do well to examine the picture with the aid of a magnifying glass.



THE TRIUMPH OF COUNTERPOINT.

The allegory may be interpreted as follows: On the foundation of the Hexachord—*do, re, mi, fa, sol, la*—rests the ladder of Counterpoint. The rounds of the ladder are the various species of Counterpoint. The top of the ladder, reaching into heaven, bears up the True Musician, until he enters the angelic choir. In his left hand he bears a scroll with the words *plus ultra* (more beyond). At the top of the ladder is a tablet, encircled by a wreath, held by one of the angels, which bears the words: *Legitime Certantibus* (We Testify to the Right).

At the lower right-hand corner is the glowing furnace in which the crude ore of musical thought is wrought into noble forms. The flames bear the words: Fugue, Canon, Motet, Canzonet, Gigue, Concerto; two musicians are carrying their lumps of ore to this furnace. The latter bear the legend: *Hic Aurum et Thesaurum* (Bring hither gold and treasure).

In the lower left-hand corner a musician is at work; the top of the scroll on which he is writing bears the words: *Volenti nil diffiile* (To the will, nothing is difficult) or, Difficulty does not exist for the resolute. Two archers are shooting at him, but the shield of Minerva shelters him; on this shield are the words: *Ubi Aquila nullus Timor* (Fear is not, when the eagle protects). Four figures carrying staves are toiling up the rugged hillside; one is confronted by a rock marked: Tritonus (augmented fourth); another by a rock marked: Quinto falsa (diminished fifth); two others by a rock marked: Nona (the ninth).

The writer ventures on the following interpretation: The date of the drawing must be between 1650 and 1700. This is shown by the use of the syllable *Do*—in place of *ut*, a change made about 1650-60 by Doni. By 1700 the hexachord fell into disuse. This was

just the period when the writers of the progressive school, which began with the opera composers, Monteverde and Scarlatti, were in open revolt against the time-honored rules of Counterpoint. These new-school men are the archers who are shooting at the contrapuntist. The figures climbing the hill and confronted with the rocks, Tritonus, Quinta Falsa and Nona, must be erring composers who have missed the ladder, and are wandering in devious paths, where insurmountable rocks of Discord bar their ascent.

THE STUDY OF HISTORY.

In a recent number of an English periodical, the history master at the celebrated Eton School has a very interesting article on the place of history in the public school curriculum. He says, among other things: "There is no sharper spur to a noble ambition than the example of great lives, and no better means of making a man realize his responsibilities toward his own generation and toward those that succeed it."

As to methods of teaching history he believes that it should be one of the studies of the boy in school, and that it should not be left for one to take up casually in later life. He thinks it very improbable that the man whose boyhood has been spent without acquiring the taste for history will ever take to it, even though he may be a man of leisure. But, in this, history is on the same plane with other subjects of study, youth is the best time to lay their broad foundations.

He also believes in the great value of written answers to questions on history, and of the historical essay. But he insists that the subject-matter of the historical essay should be left to original treatment by the youthful writer, and should not be cramped into a mere reproduction by memory of historic facts.

He concludes by claiming that history ought to be made an indispensable subject for all boys in the higher grades; and if the public school can in some sense provide the boys—who will soon be the men of affairs—with the knowledge, the judgment, and the sympathy which a training in history produces, it will not fail to earn the gratitude of the land whose servant it professes to be, and is.

The quotations given are very applicable to music teaching. It is all-important that every one who has anything to do with music should have at least a fair knowledge of the history of the art, its early forms, how it grew, what additions were made from that period until today, and the special characteristics of the material for criticism, and it is not a strong statement that no musician is able to form an intelligent judgment of a work in music without a clear comprehension of the historical base which the work is built upon.

History study is peculiarly suited to class work. Every school and conservatory should have one or more classes in the subject, and private teachers will also reap benefit from organizing and conducting classes among their pupils, or in connection with some musical club. We call special attention to the statements quoted that there is "great value in written answers to questions on history," also in the historical essay. The pupil who takes one item in a lesson and then prepares an abstract of his research for presentation to his teacher is laying the ground for independent effort. He is learning the ground for independent effort. We cannot too strongly urge upon teachers and pupils that the aim of all history study is not the accumulation of facts but the mastery of material which shall promote independent judgment, thoughtfully and carefully formed.

Questions should not be categorical, but stimulating; not as to dates of life and death, or the first production of some important work. History of music should always aim at music itself, not stop with the men who made it. When a class of pupils has finished a course of lessons, they ought to know more about music and be prepared better to understand the various styles, and to value a work as belonging to a certain period and not to condemn it as simple, childish, as compared with works belonging to a later period. Let us have classes who study both music and musicians.

To HELP the young soul, add energy, inspire hope and blow the coals into a useful flame.—Ralph Waldo Emerson.

PRACTICAL IDEAS APPLIED TO THE TEACHING OF CHILDREN

V.

By KATHARINE BURROWES

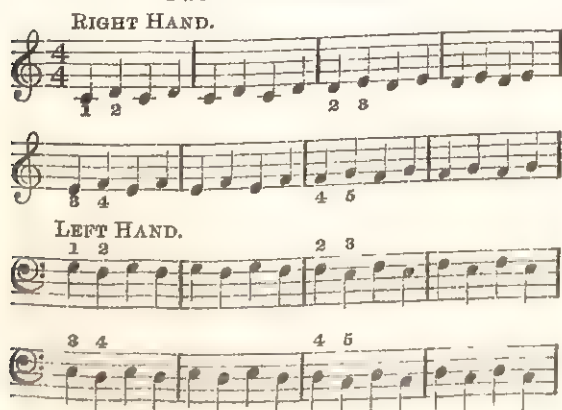
THERE is one point which I should like to emphasize, because I am sorry to say that it is a point not sufficiently considered by the general average of teachers. This is, a musical education does not consist only of the power to play pieces upon some instrument, or the power to sing some songs, but of a knowledge of many branches, all of which are parts of the subject of music, and all equally important parts. The power to play upon an instrument or to sing songs is the outcome of this knowledge, and the more thorough and exhaustive the knowledge, the more perfect will be the achievement. For foundation work with children the important branches are, Ear Training, Muscle Work, Piano Work, Notation, Meter, Sight Playing and Memorizing. Each of these should have its place in the scheme of teaching, and none can be slighted with impunity. Therefore, while the branches of audition, notation, meter and muscular development are being taken up and followed, the piano work should be carried along with them hand-in-hand, no one receiving more attention than the others.

At first, while the staff is being learned, and some elementary knowledge of meter acquired, the piano work need only consist of finger exercises teaching the position of the hand, and the use of the fingers. A preliminary exercise has already been suggested for the very first step in this direction, and as soon as the rise and fall of each separate finger is taught by its means, begin on the connection of two fingers. This will be the first lesson in the legato touch.

It is hardly possible to over-estimate the importance of acquiring a good legato in the early stages of study, and yet it is something that many children are allowed to neglect, not, I believe, from ignorance on the part of teachers, but from carelessness. It so often happens that a pupil comes to an advanced teacher expecting to finish her musical education in a few terms. She has studied (as she supposes) the works of the best masters; Chopin, Beethoven and Schumann are familiar names in her repertoire, but alas, when she displays her acquirements to the new teacher, from whom she hopes so much, she is told that she is deficient in the most elementary parts of a musical education. She cannot play two notes without a jerk of the whole hand. Her legato is so defective that she must begin again, and the former lessons, and the many hours devoted to practice have been almost entirely thrown away; in many cases, it would have been far better if there had been no lessons at all. Very often pupils and their parents have been obliged to make great sacrifices to pay for the lessons which have been worse than useless, sacrifices not only of money, but of time and strength which are even more precious.

The two-finger exercise given below will be found very effective for the first lessons in legato; the hand position and the manner of using the fingers are the same as that used for the one-finger exercise described and illustrated in a former article. Take special care to insist upon the direct drop of the finger, the firm pressure upon the key, and then the spring back into position for another stroke. The teacher can sometimes help pupils who find this difficult at first, by holding one finger (of the child) down, while the other finger strikes, and releasing the held finger simultaneously with the stroke of the other. The strengthening and preparation of the muscles resulting from a daily use of muscle drills is the best possible foundation for acquiring this touch.

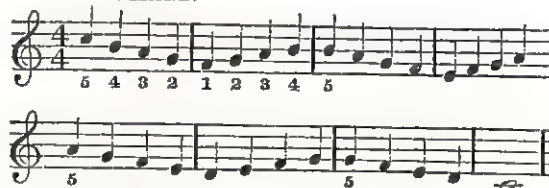
TWO-FINGER EXERCISE.



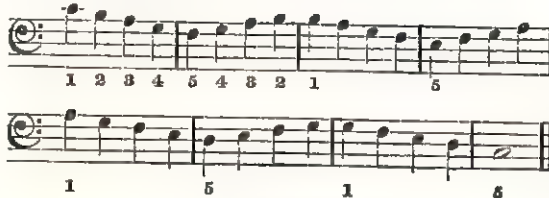
There must be constant care and watchfulness on the teacher's part until a good legato is assured, as the natural tendency in most beginners is to play in a jerky and disconnected style, so that it is very necessary in this matter as in all others to enlist the pupil's intelligence, to explain how important a good legato is, and how unmusical the playing must be when there is not a fine legato touch at the foundation.

This two-finger exercise may very soon be followed by one of five fingers, or if that seems too difficult, give one of three fingers first, then one of four, leading gradually up to the use of five fingers. The three-finger exercise need not be illustrated. It would progress as follows: C, D, E, D, C, D, E, F, E, D, and so on, beginning the C group with the first finger, and the D group with the second finger. The five-finger exercise illustrated here has the advantage of being short, and the use of the different groups of keys takes away somewhat from the monotony usually attached to such an exercise.

RIGHT HAND.



LEFT HAND.



FIVE-FINGER EXERCISE.

Just as soon as a moderate degree of finger control is achieved, the reading studies may be given as suggested in a former article. They can be played at first with the hands separately, if this seems best, but as both hands will be alike they can probably be played together. Let the pupil follow the treble notes first, then hold a piece of paper over the upper staff, and make her follow the bass without any assistance from the treble. This should be done with every reading study as long as the bass is written in unison with the treble, otherwise the pupils will naturally depend upon the easier notes and read the treble exclusively. The next step will be a little easy piece, and this step should not be delayed too long, as it will be to both children and parents the first actual evidence of progress, and it will also be the greatest possible encouragement and inducement to harder work and greater effort. Probably the first piece might be given about three weeks after beginning, but the teacher would have to use very careful judgment on this point. Each pupil in the class should have a piece, and the brighter ones could take something a little more difficult than those who were slower. At first the treble and bass would be better in unison, and should lie easily under the five fingers, while the hand is held in a perfectly correct position; then, the progress from these to the more difficult ones ought to be so gradual and so carefully considered by the teacher, that the hand is never forced out of its legitimate position by difficult fingering until it is perfectly prepared for expansions and contractions. This would occur very soon with some children, while others might have to be kept in the five-finger position for several weeks. It would not be desirable to allow the slow children in the class to realize that their music was easier than that of the others, as this would tend to discourage them, so the marks or commendations should be given for a perfect lesson, regardless of its simplicity or difficulty. Only in cases of carelessness or indifference about practicing is it well to remind a child that other children can learn more difficult music than he does. It is better to attribute the more rapid advancement to harder work than to superior ability. Children too often hear their ability or lack of it discussed at home, much to their disadvantage; so

the teacher will be wise if she leave it out of her conversation.

It is very necessary to use the most careful judgment in the selection of music for each individual pupil. Not only what is improving, but what suits the mentality has to be taken into consideration. Some children naturally appreciate what is fresh and original, while others naturally prefer the commonplace, and must be led gradually to an appreciation of what is good. In all cases, the little pieces ought to be bright, fresh, melodious and rhythmical. Of all the elements of musical form, rhythm is the one most easily understood and appreciated; on that account it is advisable to choose music for children which has a clearly-marked rhythm, and to teach them to indicate the rhythm with a clearly-marked accentuation.

THE "CRITIQUE BOOK."

BY EDWARD HALE, A.M.

My friend Glaukon sits, when he is teaching, at a good-sized writing table. It stands at the side of the piano, about on a line with the keyboard, and Glaukon, in his rotating chair, easily commands it and the keyboard and his pupil. Now this table is the repository of certain apparatus of teaching which I have found it quite worth while examining. Just now my mind is occupied with something I found there at my last visit, and the significance thereof.

It was a little five-cent notebook with a brown manilla cover. As my hand chanced to fall upon it, Glaukon said:

"Look at that, and tell me what you think of it. We call it the 'critique book'; one of my dear, forgetful children left it behind her this morning."

I opened at random to the date of a recent lesson "April 2d"; then followed a memorandum, of the lesson material, then this: "Inexact reading in the prelude." I read it aloud.

"What does she mean by that exactly?" I asked. "That you found some wrong notes in her playing?"

"And corrected them?" added Glaukon. I nodded.

"No," he answered. "If a pupil makes a mistake when he knows better, if I am quite sure that it is due to an oversight and not to insufficient knowledge, I merely call attention to the fact, and expect him to make the correction without my help. I never could see the sense of pointing out blunders to pupils. The: a no pedagogy about it; it is not the way to stimulate the pupil's observation."

"My way is to let him know that something in the treatment of notation, rhythm or of expression signs is wrong; whereupon it is his business to ransack the composition from beginning to end to find the error. I go further than that, even; I warn my pupils that correction of errors within the scope of their knowledge is their affair, not mine; except in the last ignominious resort when I have to come to the rescue of, not their ignorance, but their stupidity. If they are not careful, therefore, they are in danger of perpetrating their blunders by the month. Of course, I watch this business narrowly to see that no damage, no bad habit, results from it."

"I should think you'd need to," I said. "Isn't it rather serious business to let a blunder go on week after week?"

"It might be, certainly," rejoined Glaukon; "but the end here justifies the means, as I think. Nothing is too much to risk when it is a question of getting pupils upon their own feet, to do their own thinking. And then you must take into account that this drastic method of procedure does actually solve the problem—pupils do cease to make such blunders. And then, you see, we can go on to things which are legitimate subjects of a teacher's attention."

"I have been always puzzled to see my fellow-teachers patiently laboring week after week over the same old problems. My way is to get some things settled once for all, and if one scheme is not effective, I try the next surer one; and if I make up my mind these things cannot, in view of a given pupil's incapacity or depravity, be settled, then I settle accounts between us two and gracefully adjourn our relations *sine die*."

A RITARD should never sound labored and forced, as if some one was applying friction to the mechanism of a music-box. If artistically made it may be compared, instead, to the effect of a music-box running down of its own accord. There should not be the slightest effect of conflict and resistance.

Children's Page



JOSEF HAYDN.

A DIALOGUE FOR WASHINGTON'S BIRTHDAY.

(The following dialogue may be accompanied by tableaux. It can easily be extended to introduce more than are suggested already, or it can be given without any.)

Characters: Margaret, a girl of twelve or thirteen years. The Genius of Liberty. The Genius of Music. The costumes for the latter should be simple draperies. Liberty may wear a liberty cap or a coronet bearing the word "Liberty," and carry a torch. Music may wear a laurel wreath and carry a lyre, easily made from pasteboard and gilt paint or paper.

Scene: A room in a modern house, very simply furnished. At one side is a piano, opposite, toward the front of the stage, a low, comfortable chair. Two other low seats should be near, and on one side an entrance. If tableaux are used, the back of the stage should be shut off by curtains which can be drawn to show the tableaux.

Scene I.—As the curtain rises, Margaret is discovered at the piano. She plays the final chords, and closes book. "There! That half-hour's done. That's quite a pretty piece, though. I don't mind so much practicing that. But, oh dear! my teacher said I must find out something about the man who wrote it. Stupid man! Why did he have his name printed at the top there to torment me, when I have my old history lesson to learn and only ten minutes left before bed-time! I'll just tell my teacher I never heard of him before, so he can't be very important. (Shuts book and points to letters on cover.) H-a-y-d-n, Hay-den—no, that doesn't sound the way she said it—Hy-dn, I guess it was. Now for that old history! (Takes up book from chair and sits down to study.)

"Born 1732. Died 1799. First commission, 1752. Command of the army, 1774. Farewell to army and retired to private life, 1781. Elected first president, 1789. Second inauguration, 1793. Farewell address, 1796. Another farewell. Retired to private life—why, he retired once before. Oh, I am so sleepy—(rattles off dates) 1732, 1799, 1752, 1774—1784—no, 1781, 1789, 17— (Falls asleep.)

Scene II.—Enter two figures: the Genius of Liberty and the Genius of Music. They are speaking together, and do not at first seem to perceive Margaret.

Genius of Music.—"Yes, it is right that you should show yourself now and again to lofty minds, else how will inspiration come to leaders?"

Genius of Liberty.—"Alas! I can give no inspiration for peace! It is you, gentle sister, who breathes peace into the hearts and ways of men."

G. M.—"Think not, sister, that my inspiration is for peace alone. I am proud that I can give courage and can uplift the souls of men to mighty deeds."

G. L.—"Indeed, Liberty owes much to the fire that you kindle! The world has travelled far, already! Why, how short a time it is since Liberty was young! And how she has grown and dwells in many lands!"

G. M.—"And Music then was young, too. Do you remember that year when two heroes came to the earth, one of yours, and one of my own? 1732." (Margaret starts from her sleep and hearing the date, rubs her eyes and stares at the strangers, who yet do not seem to notice her.)

G. L.—"I remember well! And I remember the noble lives and deeds of them both and how men called one the 'Father of the Symphony' and the other the 'Father of His Country.'"

G. M.—"But your hero loved music, and mine wrote a hymn for his country—music which came from his heart, which he himself felt and loved to the day of his death." (Margaret, who has been listening, and gradually drawing nearer the speakers): "Oh, what wonderful people are you speaking of? Won't you please tell me about them?"

(The three seat themselves as for a long talk, facing so that they can turn either toward the audience or toward the back of the stage, with ease.)

G. M.—"Sister, you begin the story with your noble Virginian boy."

G. L.—"Very well. I love to tell his story. Years and years ago, a boy came into the world, to live in a low, red house, on the hill near a broad river. There were wide fields about the house and beyond the fields woods, and beyond the woods mountains—covered with thick forests; and beyond the mountains—well, there were no friends of his to tell him what lay beyond the mountains besides wild forests, and dangerous valleys, and fearful, cruel people—"

Margaret (interrupting).—"Oh, do you mean the Indians?"

G. L. (nods solemnly).—"Yes, the Indians. (Continues story.) So the boy grew up in the fields and woods, and he went to a little school where he played with other boys. And they let him be their leader in their play. What do you suppose his favorite sports were? They were running and jumping and wrestling, and all such plays as give strength. And there was another! He loved to arrange his play-mates in armies—the French and the English he called them—and he made them march about and pretend to form for battle. Look, here you may see that boy!"

(Tableau I.—Illustrating the story of the cherry-tree.)

Margaret.—"Is it Washington? Oh! it must be Washington!"

G. L.—"Look again, and see if this is the same boy."

(Tableau 2.—Boys drawn up as soldiers with paper caps and other distinctive but childish costumes. Washington in inspiring attitude as commander.)

Margaret.—"It is, it is! I never thought that he was a little boy and played with armies. Did he really know how to drill the other boys?"

G. M.—"He had a soldier friend who taught him to drill, and lent him books which he read till he knew them by heart. He learned besides, at home and among his friends, courteous speaking and gentle manners, and he grew to be a fine, straight, tall lad."

"Now we will travel far across the ocean, to see the other boy, who was born in the very same year, almost the same month with Washington's birthday."

Margaret.—"You told the year, before! It woke me up, for I was trying to learn it. I know it now."

G. L.—"Yes! 1732. But the house this little boy began to live in was in a little village, near the great city of Vienna. It was right on the market-place and near a river, but not on a hill. It was a small, low house and Sepperl's mother and father were busy together and sing and play the harp. The school-master came in, too, to play his violin with them,

and Sepperl, though a tiny boy, tried to play like him. Look! There they sit!"

(Tableau 3.—Group of palyers and singers. Child in foreground imitating violin and bow with two pieces of good. They may be singing some folk-song.)

Margaret.—"Oh-h-h! I see Sepperl! What was the rest of his name?"

G. M.—"That you shall know, by-and-by. For all the world found it out in time. Sepperl pretended to play so well, he kept the time so exactly that he was sent away to school, to a city of walls and towers and castles. He sang in a church there and learned to play on a little piano and on the violin. He was such a little boy, only six, and people were often unkind to him, but he loved his music and studied bravely."

Margaret.—"Oh! show me Sepperl again!"

G. M.—"Yes, you shall see him playing an instrument which none of the other boys could play."

(Tableau 4.—Procession of boys. Haydn—with wig—about to play on drum, carried by boy in front. Boy stooping to represent bowed shoulders.)

G. L.—"He, too, managed to get books to study about the music he loved. But he was mischievous, and played so many pranks with the other boys in the great cathedral choir, that by and by he was dismissed, and left in the busy city of Vienna with no money and no home."

G. M.—"And so, while Washington was living in the forests, caring for great plantations and learning to plan campaigns, young Haydn—"

Margaret.—"Haydn? Why that is the very person who wrote my last piece. Oh, was he such a great man, and such a wonderful boy?"

G. M.—"Yes, Sepperl was Joseph Haydn, and he lived in a garret, earning every day what little he could, by teaching or by playing or even by blacking boots and brushing clothes for an old musician who was famous in his day. But all the time he was studying and thinking and writing his music."

Margaret.—"Tell me what became of him when he grew up."

G. L.—"He grew up to live a comfortable, happy life, for he played music and composed it day after day. He travelled to London, and wrote wonderful music there, but he came back to Vienna to end his days on earth."

G. M.—"So cheerful his music is! Like his own cheerful spirit with which he served God and praised Him. His music was himself. The last that he played was his 'Austrian Hymn,' when the armies were besieging Vienna, and a few days later he passed from earth."

Margaret.—"Oh, I must hear some of his music! I'm glad he had a happy life after all the trouble when he was a little boy! Washington's life was not so happy, was it?"

G. L.—"It had many happy, peaceful days in it, but many sad ones of fearful anxiety, responsibility and sorrow."

(All sit for a moment in silence. Then G. L. rises): "Sisters, we have tarried long! On to our work!"

Margaret.—"Oh, must you go? I would like to ask so many, many things, and how can I find them out, if you are gone?"

G. M. (as they move slowly away).—"There are those who can tell you, little girl!"

G. M. and G. L.—"You can learn! You can learn!"

(They withdraw, smiling and waving their hands.)

Scene III.—Margaret stands looking after them, with hands outstretched for a moment, then slowly returns to her chair and sits down clasping her hands as if in deep thought. Appropriate music sounds behind the scenes. She starts, jumps up suddenly and looks about her. "Why, what a curious dream! Was it a dream? There is no one here! long past bed-time. Did I read all that in this book? It never could have been there. (Looks through book.) "No, it isn't here. The Father of His Country and the Father of—some kind of Music. Did anybody ever tell me that? Oh, I wonder if it was all true."

Tableau—Curtain.

NOTE.—A short program to follow the dialogue should be made up of characteristic selections, with a few words of explanation. An adagio followed by a scherzo or minuet beginning with abrupt chords, which he designed to rouse the somnolent after the slow movement; selections from The Clock Symphony, The Farewell Symphony, The Surprise Symphony: the Toy Symphony could be used also.

HOW HUMPERDINCK CAME TO WRITE "HANSEL UND GRETEL."

composer, who visited the United States last fall, said:

"With Richard Wagner's death, music for the moment seemed to have come to an end. To attempt to improve on what the master had accomplished would have been worse than futile. A century—maybe two centuries—might elapse before a successor to the creator of 'Tristan' and 'Die Meistersinger' would be born into the world. But composers were living, and more composers would succeed to them. Were they to remain idle? That appeared to me almost as ridiculous as to compete with Wagner. Clearly, if we were to go on composing at all, we should have to try something different, something less stupendous, than the Bayreuth music-dramas. Then it occurred to me that it would be well to return to the simpler form of the popular opera, once so charmingly exemplified by Lortzing, in 'Undine' and other works.

"I chanced at the time to be writing some piano-forte arrangements of German folks-lieder to amuse my little nephews and nieces. Gradually the work developed and the simple themes I had chosen began to weave themselves into more complex forms. 'Why not an opera?' thought I. 'Why not?' also thought my sister, for whose children I had at the outset been composing. So she wrote a libretto for me, and I—well, I composed the music you have heard today."—*N. Y. World.*

AN OPERATIC STORY.

NAME the operas mentioned in the following, and give the names of the composers:

The barber of seville invited Fidelio, Parsifal and Otello to a masked ball, where the marriage of Figaro was to be celebrated. On their way they met Romeo and Juliet, Faust, a Bohemian girl and some Huguenots, who were also invited. Martha cooked supper for the guests, and William Tell, Ernani, Norma and Aida served the food. The mastersingers of Nuremberg and Lohengrin with his magic flute supplied the music. The Jewess and the white dame were conversing in one corner of the room, but Robert, the devil of the local newspaper, made them separate and mingle with all the people. However, Tristan and Isolde, who had partaken of the elixir of love, were not disturbed from their love-dreams by this villain. The program consisted of a song by Sappho, the daughter of the regiment, an oration by the prophet, a selection of Siegfried, the troubadour, and a dance led by the beautiful Carmen.

When the guests departed, they passed the canal, where a ship could be seen. On it the flying Dutchman was running distractedly about, while a somnambulist walked on the deck like a ghost. He was soon quieted and sailed away in search of a sweetheart.

SUGGESTIONS FOR CLASS WORK WITH CHILDREN.

university shall be begun in an elementary way with a little child of six years of age." To apply this principle to the little beginner in music, realizing that the germs of a broad musicianship must be implanted during the first year of a child's music life, will be to hasten the day when this country will be the recognized home of true musical culture. This theory is applied by the leading educators in music, but, among many musicians, teaching music is, alas! too often a matter of teaching notes.

Without cumbering a child's mind with technicalities, he should be taught to analyze his little pieces as to phrasing and form; he should be able to recognize the most common chords in any position, both by seeing them and hearing them, and he should, certainly, know something of the life of the composer of each piece given him for study.

The subjects of phrasing and melodic form lose their terrors when presented to the child in a simple and natural way, by means of poetical illustrations. Children are delighted when they find that the "lines" in music "rhyme" just as they do in poetry, and that their little pieces are made up of these rhyming lines.

The progressive teacher will not be at a loss for methods of teaching chord-building and chord-analysis. Perhaps the most satisfactory and enjoyable plan in presenting all this theoretical work is by

grouping the children into little classes. By frequent "spell-downs" on major and minor scales, repeating them "backwards and forwards," sometimes with the aid of the metronome to work up speed, and by encouraging the little pupil to "find" all the scales at the piano, the subject becomes one of intense interest. Building chords is a delight, once the scales have been mastered. The various music games for children, designed to teach the elements of harmony, are valuable, used in connection with the class work.

To interest young pupils in topics pertaining to the history of music is, perhaps, the easiest of all the tasks. A subject like the Troubadours, for example, appeals strongly to the childish fancy. A little lecture talk by the teacher, illustrated by pictures of mediaeval castles and knights, and by playing some of the old love ditties and airs, never fails to arouse the children's imagination and adds a wonderful zest to their everyday work.

It may be argued that all this study takes time on the part of the busy teacher. Yet, if we leave out any of these steps, are we truly teaching music? Are we not, rather, making "performers" of our pupils, instead of musicians? Better teach fewer "pieces," if need be, and give the pupil at least a little glimpse into the breadth of the tonal art.

Lay the foundations of a child's music study broad and deep, and the superstructure will be a thing of beauty and a joy to all who are interested in the interpretation of this, the "Spirit Speech."—*Lelah Grace Nichols, Mus. B.*

CLUB CORRESPONDENCE.

OUR Saint Cecilia Music Club was formed last September. We meet every Saturday at the home of our directress, Miss Koons. Pins in the shape of a four-leaved clover were selected, with one of the initials on each leaf. We have fourteen members, ages ranging from nine to fourteen, three boys. The president is Violet Williamson; Vice-President, Mary Bulger; Secretary, Annette Gest. We have short lessons in harmony, ear-training, and music history. One Saturday we played the composer game, and we have had recitals. Sometimes we study the pictures in THE ETUDE.—*Annette E. Gest, Sec.*

The piano pupils of Mrs. T. R. Pearson have formed themselves into a music study club and expect to do good work during the winter. The membership is twenty.

We have a club attached to our Conservatory, which has just entered upon its ninth year. It bears the name "St. Cecilia's Philharmonic Club," and meets monthly. Beethoven is our favorite composer. We are now studying the Norwegian school.—*Sister M. Carmel, Mt. St. Clare Academy.*

On December 16th the pupils of Miss Boyd met to organize an ETUDE MUSIC CLUB. At the meetings we will study the life of some composer, read interesting items from THE ETUDE and have some instrumental music. At the first meeting a short biography of Bach was read and several numbers were played. Miss Annie Sparks was elected pres., Ethel Walker, vice-pres., and Frankie Austin, sec.

A number of our young musicians have formed a musical club, which they have named "Beethoven Moonlight Study Club." Our meeting will take place

every Monday evening, and consist of a study of the lives of the great musicians. Our officers are: Leland Ransom, pres.; Laura Procter, vice-pres.; Ethyl Casper, sec.; Alvirde Boda, moderator. Our motto is "I live only in my music."—*Ethyl Casper, Sec.*

The pupils of Miss Mae Holman's music class met at her home, Oct. 20, 1905, and organized a club called "The St. Cecilia Music Club." The following officers were elected: Pres., Kate Tracy; Vice-Pres., Pearl Russel; Sec., Lila Nash; Critic, Florence Colmer. Our motto is: "Every day we spend without learning something is a day lost."—*Beethoven.* Colors: red and white; flower, the red or white rose. We meet twice a month.

I have formed three musical clubs among my school pupils and have interested them in THE ETUDE and they are anxious about membership cards. We have a Cecilian Musical Club, a Junior Maconda Club and a Philomelian Club. We are watching THE ETUDE to learn what other clubs are doing.—*Mrs. F. H. Poore.*

We organized a St. Cecilia Music Club last year for my class and have opened again this season with twenty members. THE ETUDE has been a great aid in arousing interest among my pupils along different lines. We often have readings from it and musical selections.—*Virginia G. Stevenson.*

I name one person C—another C-sharp—another D, etc. Then I call for the scale of E, for instance. C-sharp will immediately rise to take her place on the floor with the rest of the scale in order and C and D remain seated, as they are not in the scale of E. It teaches the children and also the older ones the different scales better than anything else I know.—*C. W. Best.*

The students of the Sweet-Whitney Music Method assembled at their class room in October and formed a club, to be called the ETUDE MUSIC CLUB. The following officers were selected: Chairman, Mary Vening; Sec., Madge Hall. Eight members were present. Each one was asked to read an article about some musical instrument, describing it; a picture of the instrument being presented to the members. We read a story from the CHILDREN'S PAGE of the September issue of THE ETUDE, entitled, "The Music Fairy," which proved very entertaining. Our meeting was made still more enjoyable by playing a game called the "Band Game."

The children were delighted with the program, and after a march, to the lively strains of one of Heinrich Engel's compositions, "The Young Guardsman," we closed our first meeting. We thank THE ETUDE for the helpful suggestions obtained from its pages.

My senior pupils have organized an ETUDE MUSIC CLUB. We meet every Tuesday evening; motto: "No success without labor"; colors, pink and green; dues, five cents per month. Each meeting includes a lesson in theory, a brief sketch from the life of some great composer and instrumental music by members of the club.

My junior pupils have also organized under the name of "Little Musicians' Club." We meet every Saturday; motto, "Do your best"; colors, green and white; dues, one cent each week. We give thirty minutes to the study of a lesson either by means of a blackboard or music paper. Then we have musical numbers, solos, duets and trios.

All are interested. The seniors use THE ETUDE and find it very helpful.—*Orpha E. Hanna.*

WHAT MUSICAL INSTRUMENTS ARE REPRESENTED BY THESE PICTURES?



The Etude

A Monthly Journal for the Musician, the Music Student, and all Music Lovers.

Subscription, \$1.50 per year. Single Copies, 15 Cents.
Foreign Postage, 72 Cents.

Liberal premiums and cash deductions are allowed for obtaining subscriptions.

Remittances should be made by post-office or express money orders, bank check or draft, or registered letter. United States postage stamps are always received for cash. Money sent in letters is dangerous, and we are not responsible for its safe arrival.

DISCONTINUANCE.—If you wish the Journal stopped, an explicit notice must be sent us by letter, otherwise it will be continued. All arrearages must be paid.

RENEWAL.—No receipt is sent for renewals. On the wrapper of the next issue sent you will be printed the date to which your subscription is paid up, which serves as a receipt for your subscription.

MANUSCRIPTS.—All manuscripts intended for publication should be addressed to THE ETUDE, 1712 Chestnut Street, and should be written on one side of the sheet only. Contributions on topics connected with music-teaching and music-study are solicited. Those that are not available will be returned.

ADVERTISING RATES will be sent on application. Forms close on 10th of each month for the succeeding month's issue.

THEODORE PRESSER,

1712 Chestnut St., Philadelphia, Pa.

Entered at Philadelphia P. O. as Second-class Matter.

A FACT that militates against progress in musical work is that the profession of teaching is an irresponsible one. It is open to anyone who chooses to announce himself as a teacher and there is no one to say what shall be his equipment for the position. Various methods of amelioration are proposed, the favorite one being that of State supervision and examination, as is the case in public school teaching. Doubtless this would greatly help the cause and give to the public protection against poorly-equipped teachers and unscrupulous charlatans.

At the present time, teachers must take such matters in their own hands and make it clear to the public that a certain amount of careful training in a good conservatory or under the care of some well-known teacher has voluntarily been accepted by all reputable teachers, and that barring such an equipment—to say nothing of other points—no one should be intrusted with the musical education of children. If teachers should get together in local organizations and set themselves to hold to a good standard, they would find the results in their own business relations. Going one step further, they will profit equally by going into the State Associations, not passively, but actively. We call the attention of our readers to the letters from the New York and the Missouri Associations, printed on another page of this issue.

THE full routine of the teaching season is now at its height. The enthusiasm of the start is over, the feverish activity of the holiday season with the enforced preparation for concert, recital and church music for the Christmas season is past. Both teacher and pupil should, by this time, have settled down to the quiet, steady, persistent work that counts most of all for true and permanent advancement. And there is a charm to the earnest worker in the daily work, without strong spurts, that carries one up near to the limit of strength, yet never exhausts, in the quiet, smoothly-flowing current of activity, which bears one on steadily, yet never threatens to overwhelm.

Work like music teaching, when done with full endeavor and with the idea of measuring up to the responsibility of the position, is exhausting, and should not be carried on under great tension and pressure. The best teacher in the long run is the one who can keep an even quality of work, stimulating to the pupil but never goading. The teacher should not allow himself to be mastered by the over-restless spirit that now dominates in commercial and industrial life. He should feel in accord with the quiet, temperate mood and manner of thought and life, which experience teaches is best, both for present comfort and happiness and for the results which his work with pupils must show if he is to prove that his work is founded on correct principles.

It is not always the teacher who turns out an exceptional pupil once in ten years, it may be, who is doing the most for the cause of true art. It is possible to find here and there a teacher with ripened ex-

perience who has come to believe that much good is accomplished in a quiet way, by the principles that distinguish the simple life, by working to improve the things that are near at hand. It is gratifying to be able to hear the great artists; but the teacher in the small cities and in the rural districts cannot enjoy such a pleasure very frequently. His duty is to go ahead with the forces at hand and refine and polish them to the highest pitch possible. If he cannot hear the great artists, let him be the artist to his pupils; keep them tuned to higher ideals and working steadily to higher achievement.

Every community has in it possibilities beyond what we are willing to attribute to it. The current of musical life may seem sluggish, even at a standstill. Yet below the surface there may be a moving to and fro that needs but a little stirring to communicate to the whole body. It is worth the teacher's while to see what he can do in a quiet, steady way to unite the various elements of social and home life by means of his musical activity into a force that shall permeate the entire community. Perhaps he has tried to create enthusiasm and failed. He may now succeed by a quiet, persistent endeavor to do things in a simple way that shall be continued week after week.

A CHINESE scholar, who had just closed a long tour of America, said, anent the "American adaptability" from one trade, profession or occupation to another: "To many it is an evidence of inventiveness, perhaps, as you Americans say, but to me it appears only as an indication of uncontrollable restlessness. We Orientals are not restless after the American fashion, and our people seldom change from one employment to another. They learn to do one thing, and do it; consequently, they have time to learn to do it well, skillfully, and easily. I have met artisans here who had been in a half-dozen trades. How can they find time to master any one trade? to say nothing of all?"

"In your cities you have professional men who have been lawyers, or doctors, or artists, or merchants, or preachers, all in ten years' time. I don't believe they were successful because they left one thing before they had the opportunity to succeed in it. It is wonderful, but I do not think it wise."

This is a very grave charge against universal use of one's talents. It is true that a man can't be everything in one, and one in everything: a master of all. But specialism has its evils, too. Narrowness, lack of pliability, bigotry, often distinguish the specialist. The middle course would seem to be best. Specialist enough in one department of some vocation to be masterful; skilled, if only relatively, in several, so as to be liberal and broad: this is an ideal for which to strive. Teachers know that as they specialize they lose interest even in the branches of their art. No one, least of all a teacher who hopes for a broad future, can afford to limit his human interests to one narrow channel, neither can he afford to scatter his energies.

ONE of the notable things in American literature in the last decade has been the establishment of a "nature literature" which has had a mighty sweep through the country. Prior to this, the writing of all sorts was along preconceived lines, the scholastic, the conventional predominating. It was the literature of the shut-in world, the house and the factory, the class room and the cloister. The New England school of specialized, refined fiction too long dominated the literary output, narrowing it down almost to a cult.

Then came John Burroughs, Seton Thompson and a host of others, and the public eagerly grasped the opportunity to get out in the open, to breathe the fresh air. It is an outburst of pent-up feeling, a return to the primeval instincts, a getting back to old Mother Nature. Of course, there are those who carry it to the extreme, who give every animal a human brain and ascribe wonderful possibilities to the dogs and deer and bear and moose that stalk across their pages, but there are extremists in all forms.

In music, there are certain signs of a return to nature music. MacDowell shows a strong tendency in this direction, in this country, and Coleridge Taylor, in England. No longer is it the court dance and the scholastic tune reeking of the rules of composition, but a free spirit similar to that which animated the ancient Greeks in their art works. The fields, the woods, the fauns and the dryads, these are the poesies of the now, showing in the musical world. Artificialities are giving way to appropriateness of form and melody, and the musical world seems to be

touched by the spirit of nature-love that is animating so much of the literary output of recent years.

A TEACHER is not to be judged alone in the light of his pupils' present abilities, but in the light of their former disabilities. It is often more of a triumph to bring one pupil to the point of playing a Clementi sonata acceptably than it is to bring another to the point at which he can give a performance of a Chopin etude.

The public does not realize this and throws its bouquets at the teacher who turns out the most brilliant work on the platform; but around the corner there may be a teacher that is quietly doing twice as good work, but with pupils of less aptitude. There are teachers who have a strong eye to business who will not keep pupils that do not prove, in a short time, that they will make good advertisers for the instructor when put up on the pupils' recital platform. This may be good business, but it leaves an unjust estimate in the mind of the public, both as to the real ability of the teacher in question and as to that of his competitor whose finances do not permit of this discrimination in the choice of pupils.

The teacher who makes such a great "splurge" with a group of exceptionally talented pupils might make a failure with the slow, inept students that fall to the lot of his competitor. The present status is not a criterion by which to judge the teacher, but their abilities a year ago. And then another question enters into the matter, and that is: How much of the present playing or singing ability came from the instruction of some former teacher? It is generally the last instructor who gets all the praise. These are but two of the ills to which musical pedagogic flesh is heir.

THERE is great joy in creative work. This is made clear by a perusal of letters from the great composers, addressed to their intimate friends, in which they speak of their works and methods of work. Every one lays stress on the glow of thought and feeling which accompanies composition when it is the result of a spontaneous impulse. There is a thought in this of great value to the teacher and to his pupil as well as to the gifted interpretative artist.

Delight in a work of art is a necessary element in the appreciation of it, and appreciation should precede an effort at interpretation. This delight should approximate as nearly as the personal equation will permit to the glow which the composer felt when heated with his creative work. To do this will require that the player or student make a start at the same place as the composer, namely, with the leading theme; that he study it carefully and in many ways. Then, following the constructive processes of the composer, and in a measure also doubtless his psychologic processes, he will continue noting how each successive measure grows out of what goes before, more or less inevitably. This analysis, which has a student and is much higher and better in quality than the usual analysis which calls for an understanding of harmonies, cadences, phrases, episodes, codas, etc. This latter method is useful in getting a bird's-eye grasp of a piece and in memorizing, but is a rather small help in interpretation and little or none when it comes to delight. It is mechanical; the art which is to please and to help others must be based on esthetic principles. Hence the suggestion in interpretative work: Seek to follow the psychologic processes of the composer when he made the piece.

HAS someone arranged for a series of musical entertainments in your town? If not, why do you not interest yourself in the matter? Nearly all the prominent orchestras will have out-of-town series, and it will be possible to secure a concert for a moderate expense. Think how many small towns and cities are within a short distance of Boston, New York, Philadelphia, Pittsburgh, Cincinnati, Cleveland, Chicago, St. Louis, to say nothing of certain cities in which symphony orchestras are not yet thoroughly established but which can offer opportunities in this line. Los Angeles, San Francisco, Baltimore, Washington and Atlanta. If opera is called for, try to get one of the better class companies to visit your town. See the manager of your local opera house. Get a concert company, some well-known pianist or lecturer to give a recital. Have a few musical events during the winter season, talk up music and you will be surprised to see a growth in interest during the year, and especially next fall. And, in particular, do not neglect to urge the organization of a choral society.

No. 5589

ARIEL

SCHERZO VALSE

Carl Wilhelm Kern, Op. 151

Allegretto M.M. $\text{♩} = 60$

The musical score is written for piano and bass. It begins with a treble clef and a key signature of one sharp (F#). The time signature is 3/4. The tempo is marked 'Allegretto M.M. $\text{♩} = 60$ '. The score is divided into six systems, each containing a treble and a bass staff. The first system starts with a piano (p) dynamic and a fingered eighth-note melody in the treble. The second system continues the melody with a mezzo-forte (mf) dynamic. The third system features a piano (p) dynamic and a mezzo-forte (mf) dynamic. The fourth system includes a forte (f) dynamic and a 'Fine' marking. The fifth system starts with a mezzo-forte (mf) dynamic and a 'decreso' (diminuendo) marking. The sixth system concludes with a piano (p) and forte (f) dynamic. The score includes various musical notations such as notes, rests, and dynamic markings (p, mf, f). Fingerings and articulations are indicated throughout the piece.

Copyright 1906 by Theo. Presser.

British Copyright secured

This page contains six systems of musical notation for a piano piece. Each system consists of a grand staff with a treble and bass clef. The notation includes various musical symbols such as notes, rests, and slurs, along with dynamic markings and fingering numbers.

System 1: The right hand (r.h.) is marked *pp* and the left hand (l.h.) is marked *p*. The right hand has a fingering of 8. The left hand has a fingering of 8.

System 2: The right hand has a fingering of 8. The left hand has a fingering of 8.

System 3: The right hand has a fingering of 8. The left hand has a fingering of 8. The tempo is marked *a tempo*.

System 4: The right hand has a fingering of 8. The left hand has a fingering of 8. The dynamic is marked *f* in the right hand and *p* in the left hand.

System 5: The right hand has a fingering of 8. The left hand has a fingering of 8.

System 6: The right hand has a fingering of 8. The left hand has a fingering of 8. The dynamic is marked *pp* in the right hand.

First system of musical notation, featuring a treble and bass staff. The music is marked *p* (piano). The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and moving lines.

Second system of musical notation, continuing the piece. The treble staff shows a melodic line with a *rit.* (ritardando) marking towards the end. The bass staff continues the accompaniment.

Third system of musical notation, marked *a tempo.* (ad tempo). The treble staff features a melodic line with eighth notes, and the bass staff provides a steady accompaniment.

Fourth system of musical notation, marked *f* (forte). The treble staff has a melodic line with eighth notes, and the bass staff features a more active accompaniment with chords and moving lines.

Fifth system of musical notation, marked *mf* (mezzo-forte). The treble staff contains a melodic line with eighth notes, and the bass staff has a steady accompaniment. A *p* (piano) marking appears in the middle of the system.

Sixth system of musical notation, marked *mf* (mezzo-forte). The treble staff contains a melodic line with eighth notes, and the bass staff has a steady accompaniment. The system concludes with a *D.C.* (Da Capo) marking and a repeat sign.

Nº 4784

THE GRACES

Le Pas de Graces

Marche Élégante

SECONDO

Tempo di marcia moderato M.M. $\text{♩} = 116$

PAUL WACHS

p leggiero

sfz

Fine

Nº 4784

THE GRACES

Le Pas de Graces
Marche Élégante

PRIMO

PAUL WACHS

Tempo di marcia moderato M.M. $\text{♩} = 116$

8₅

leggiere
p

8

8

8

8

f *p*

8

fz

Fine

SECONDO

Tempo giusto

mf

poco rit. *fa tempo*

mf *mf* *f* *mf*

ff *mf*

poco rit. D.C.

PRIMO

Tempo giusto

Tempo giusto

mf

3 2

1 2 4 3

2 5

4 3 1 4 5

2 1

2 1

5 4 2

1 2 4 3 2 5 4 3 1 4 5 5

poco rit *a tempo*

A musical score for a piano piece titled "The Song of the Lark". The score is written for two staves, both in treble clef. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The music is divided into four measures. The first measure contains a single eighth note. The second measure contains a half note. The third measure contains a half note. The fourth measure contains a half note. The score includes various musical notations such as notes, rests, and dynamic markings. The first measure is marked with a forte (f) dynamic. The second measure is marked with a fortissimo (ff) dynamic. The third measure is marked with a forte (f) dynamic. The fourth measure is marked with a fortissimo (ff) dynamic. The score also includes fingerings (1, 2, 3, 4, 5) and articulation marks (accents, slurs).

Musical score for "The Swan" from "The Swan Lake" by Pyotr Ilyich Tchaikovsky. The score is in 3/4 time, key of B-flat major, and features a piano (p) and a forte (ff) section. The piano section includes a melody with a trill and a descending scale, and a bass line with a trill and a descending scale. The forte section includes a melody with a trill and a descending scale, and a bass line with a trill and a descending scale.

No 5575

SERENADE

Transcription by
MAURITS LEEFSONAllegretto M.M. $\text{♩} = 72$

CH. GOUNOD

The musical score is written for piano and bass. It consists of five systems of staves. The first system begins with a piano (*p*) dynamic. The second system includes a repeat sign and a piano (*p*) dynamic. The third system includes a piano (*p*) dynamic. The fourth system includes a piano (*p*) dynamic and a piano (*p*₁) dynamic. The fifth system includes a piano (*p*) dynamic. The score is marked with various fingerings and articulations throughout.

First system of musical notation, piano part. It features a grand staff with treble and bass clefs. The music includes various note values, rests, and dynamic markings such as *pp* and *dd*. A long horizontal line is drawn above the staff.

Second system of musical notation, piano part. It continues the musical piece with similar notation and dynamics. A long horizontal line is drawn above the staff.

Third system of musical notation, piano part. It includes a *CODA* marking at the end of the system. A long horizontal line is drawn above the staff.

Fourth system of musical notation, piano part. It features a *pp* dynamic marking and a *dh* marking. A long horizontal line is drawn above the staff.

Fifth system of musical notation, piano part. It includes a *dh* dynamic marking and a *dh* marking. A long horizontal line is drawn above the staff.

Sixth system of musical notation, piano part. It includes a *dh* dynamic marking and a *dh* marking. A long horizontal line is drawn above the staff.

WEDDING DAY

HOCHZEITSTAG AUF TROLDHAUGEN *

EDVARD GRIEG. Op. 65. No. 6.

Tempo di marcia un poco vivace. M.M. ♩=120.

p

pp

una corda

sempre pp

f *tre corde*

l.h.

dim l.h. *pp dolce*

l.h. *dim l.h.* *pp*

una corda

sempre pp

* Trolldhaugen is the country residence of the composer.
 Copyright, 1906, by Theo. Presser.

First system of musical notation, measures 1-4. Treble and bass staves with complex fingering (2, 1, 5, 3, 4, 2, 1, 2, 1) and many accidentals.

Second system of musical notation, measures 5-8. Treble and bass staves. Includes the instruction *cresc. poco a poco* and *tre corde*.

Third system of musical notation, measures 9-12. Treble and bass staves. Includes the instruction *piu cresc.*

Fourth system of musical notation, measures 13-16. Treble and bass staves with complex fingering and many accidentals.

Fifth system of musical notation, measures 17-20. Treble and bass staves. Includes the instruction *marc.* and *vallo poco rit a tempo*.

Sixth system of musical notation, measures 21-24. Treble and bass staves. Includes the instruction *fff* and *sf*.

Seventh system of musical notation, measures 25-28. Treble and bass staves. Includes the instruction *sf* and *last time, to Coda.*

Poco tranquillo. M.M. $\text{♩} = 108$.
cantando

The musical score is written for piano and consists of six systems of staves. The key signature is one sharp (F#) and the time signature is 2/4. The tempo is marked "Poco tranquillo" with a metronome marking of 108 quarter notes per minute. The first system begins with a piano (*p*) dynamic and includes the instruction *cantando*. The notation includes various fingerings (e.g., 5, 4, 3, 2, 1) and articulation marks. The second system continues the melodic and harmonic development. The third system introduces a section marked *dolce pp* (dolce, pianissimo) and includes the instruction *una corda*. The fourth system continues this section. The fifth system shows further melodic movement. The sixth system concludes the page with the instruction *tre corde* (tre corde) and includes various fingerings and articulation marks. The notation is clear and professional, typical of a published musical score.

First system of musical notation, featuring a treble and bass staff. The treble staff contains a series of notes with fingerings (5, 4, 3, 2) and a final measure marked 'D.C.' (Da Capo). The bass staff provides a harmonic accompaniment with chords and single notes.

CODA

sempre fff

Second system of musical notation, marked 'CODA' and 'sempre fff'. It features a treble staff with a complex, rapid passage of notes and a bass staff with a steady accompaniment.

Third system of musical notation, featuring a treble and bass staff. The treble staff has a melodic line with fingerings (2, 1, 4, 3, 2, 1, 4) and a dynamic marking 'p'. The bass staff continues the accompaniment.

Fourth system of musical notation, featuring a treble and bass staff. The treble staff has a melodic line with a dynamic marking 'p'. The bass staff continues the accompaniment.

Fifth system of musical notation, featuring a treble and bass staff. The treble staff has a melodic line with a dynamic marking 'dim.' (diminuendo). The bass staff continues the accompaniment.

Sixth system of musical notation, featuring a treble and bass staff. The treble staff has a melodic line with a dynamic marking 'ppp' (pianissimo) and 'fff' (fortissimo). The bass staff continues the accompaniment. The system is marked 'una corda' and 'tre corde'.

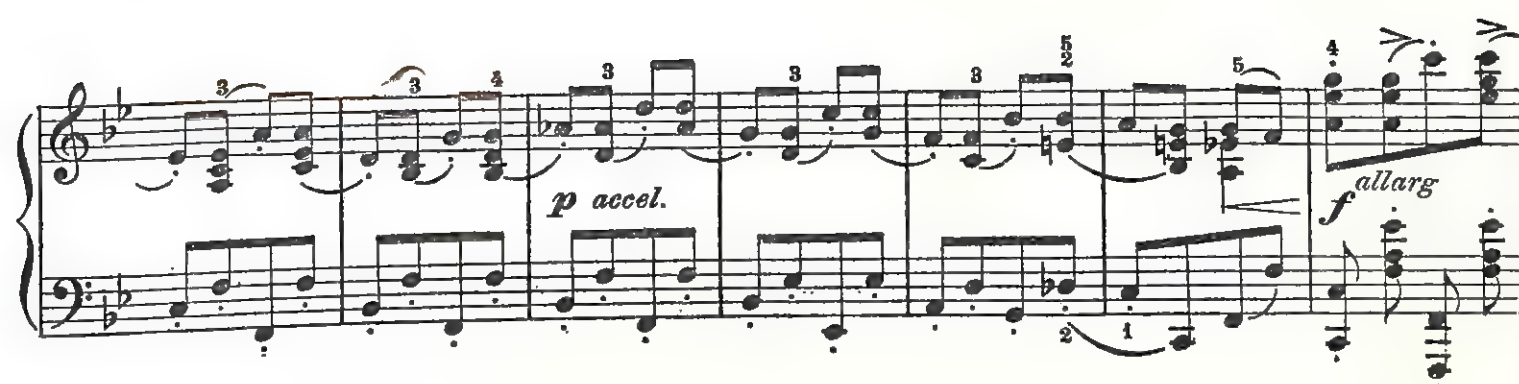
Nº 5532

AIR DE BALLET

Moderato M.M. $\text{♩} = 60 - 80$ (tempo rubato)

P. LACOMBE, Op. 35, No. 3

The musical score is written for piano and violin. It begins with a tempo marking of Moderato M.M. $\text{♩} = 60 - 80$ (tempo rubato). The key signature is one sharp (F#), and the time signature is 2/4. The score is divided into five systems, each with a piano staff and a violin staff. The piano part features a variety of textures, including chords, arpeggios, and single notes. The violin part is more melodic, with many slurs and ornaments. Key markings include *p* (piano), *poco accel.* (poco accelerando), *a tempo*, *mf* (mezzo-forte), *cresc. molto* (crescendo molto), *f accel.* (forte accelerando), *pp* (pianissimo), and *rit.* (ritardando). The score concludes with a final cadence in the piano staff.



First system of musical notation. The treble staff contains a melodic line with triplets and slurs. The bass staff contains a supporting line. Dynamics include *p accel.* and *f allarg*.



Second system of musical notation. The treble staff continues the melodic line with slurs and accents. The bass staff continues the supporting line. Dynamics include *cresc.* and *ff*.



Third system of musical notation. The treble staff begins with *Tempo I* and contains a melodic line with slurs and accents. The bass staff contains a supporting line. Dynamics include *p*, *poco rit.*, and *cresc. molto*.



Fourth system of musical notation. The treble staff contains a melodic line with slurs and accents. The bass staff contains a supporting line. Dynamics include *f* and *p*.



Fifth system of musical notation. The treble staff contains a melodic line with slurs and accents. The bass staff contains a supporting line. Dynamics include *p cresc. e accel. molto*, *f*, and *ff*. The tempo marking *Presto* is present.

No 5538

On With The Polonaise!

Con fuoco M.M. ♩ = 108

RICHARD TOURBIE

ff

f *basso marcato*

mf

f *mf*

cresc.

Copyright 1905 by Theo. Presser

This page of musical notation is for a piano piece, consisting of six systems of staves. The notation is complex, featuring a variety of melodic and harmonic textures. The first system includes a key signature change to one flat and a time signature of 4/4. The second system features a dynamic marking of *d* (diminuendo). The third system includes a dynamic marking of *f* (forte). The fourth system includes a dynamic marking of *f* (forte) and a *fu* (fuerza) marking. The fifth system includes a dynamic marking of *p dolce* (piano dolce). The sixth system includes a *Fine* marking. The notation includes many slurs, ties, and fingering numbers, indicating a technically demanding piece.

No. 5496

DANSE NEGRE

HUMORESQUE

Allegretto M.M. ♩ = 112

IVAN TCHAKOFF

p

cresc.

f *Fine*

PASTORALE

mf *cresc.* *f* *f* *p*

cresc. *f* *prall.*

* From here, go to % and play to Fine; then, go to Trio.

Copyright 1905 by Theo. Presser-2

First system of musical notation, measures 1-4. Treble and bass staves. Dynamics: *p*, *sf*, *f*, *cresc.* First ending bracket over measures 3-4.

Second system of musical notation, measures 5-8. Treble and bass staves. Dynamics: *p*, *ff*, *cresc. e accel.* Second ending bracket over measures 7-8.

Third system of musical notation, measures 9-16. Treble and bass staves. Includes fingerings and slurs.

Fourth system of musical notation, measures 17-20. Treble and bass staves. Dynamics: *sf*. Includes fingerings and slurs.

Fifth system of musical notation, measures 21-24. Treble and bass staves. Dynamics: *sf*, *f*, *cresc.* First ending bracket over measures 23-24.

Sixth system of musical notation, measures 25-28. Treble and bass staves. Dynamics: *p*, *cresc.* Includes fingerings and slurs.

TRIO

ROBINSON CRUSOE

J. TRILL

Allegretto M.M. $\text{♩} = 116$

ff The ship leaves port

f

p Dead calm

Più animato

f The wind rises

mf The ship's bell sounds the alarm

ff Shipwreck! Safe landed

Copyright 1905 by Theo. Presser

No 5276

WHAT THE NIGHTINGALE SANG

NELLA

HENRY PARKER.

Allegretto.

The piano introduction is in 6/8 time, key of B-flat major. It features a melody in the right hand and a harmonic accompaniment in the left hand. The melody starts with a half note G4, followed by a quarter note A4, and then a series of eighth notes. The left hand plays chords and single notes in a steady rhythm. Dynamics include *f* (forte) and *ff* (fortissimo), with a *rit.* (ritardando) marking towards the end.

Moderato.

The first system of the vocal and piano accompaniment is in 4/4 time. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: "Fair was the morn-ing when sad-ly we part-ed, Hea-vy the air with the per-fume of May; On ran the riv-er, re-flect-ing the star-shine, Whisper'd the wil-lows to you and to me;". The piano part provides a harmonic support with chords and single notes. Dynamics include *p* (piano) and *sost* (sostenuto).

The second system of the vocal and piano accompaniment continues the melody. The lyrics are: "Yet were we si-lent for both were faint-heart-ed, Dread-ing the fare-well that nei-ther could say, Gone were the shad-ows, the pain of our part-ing, Van-ish'd at thought of what meet-ing would be,". The piano part continues with harmonic support. Dynamics include *p* (piano).

The third system of the vocal and piano accompaniment concludes the piece. The lyrics are: "Dread-ing the fare-well that nei-ther could say, Van-ish'd at thought of what meet-ing would be." The piano part features a *colla voce* (colla voce) marking and a *dolce a tempo* (dolce a tempo) marking. Dynamics include *p* (piano).

Down by the bridge near the wil - lows we wan - der'd,
Then while you spoke of a hap - py to - mor - row, Wan - der'd and lin - ger'd till
Clear - er and loud - er the

p *sostenuto*

o'er us there rang, Clear and mel - o - dious, a
mel - o - dy rang, Sweet as tho' Love, led by car - ol en - chant - ing,
Hope, had been min - strel,

mf *cresc.*

Where in the twi-light the night-in-gale sang.
Where in the twi-light the night-in-gale sang.

f *rit.* *rall.* *Andante.* *p* Ah! Ah! Ah!

ff *colla voce* *mf* *p* *f* *accel.*

Allegretto. *p* *animato*

Ah! Ah! Laugh at the shad - ows

rall. *p dolce* *f*

a tempo *cresc.* *f* *1. rit.*

Love while ye may; Ah! — Ah! — Grief leads to glad-ness, Dark-ness to day.

cresc. *rall.* *a tempo* *p* *f* *rit.* *D.C.*

2. rit.

Dark-ness to day. Ah! —

ff *f* *a tempo* *ff rit.* *f a tempo*

cresc.

Ah! — Laugh at the shad - ows, Lovewhile ye may; Ah! —

f *cresc.* *rit.* *a tempo*

rit. *ten.*

Ah! — Grief leads to glad - ness, Dark-ness to day.

cresc. *f rit.* *ff* *ff*

DEAR ONE

MILWAUKEE SENTINEL

F. H. BRACKETT

Moderato

Dear lit - tle hands and dear lit - tle lips That
 Dear lit - tle arms that a - round me twine, And
 come ev - 'ry day to greet me; Dear lit - tle head close nes - tling, The
 Dear lit - tle laugh that rings like gold, And
 sweet, sweet dreams that are yours to - day, That
 dear lit - tle feet that meet me, Your care - free ways and your dol - ly days, And your
 come in your peace - ful rest - ing, Your child - hood dreams, like sun - beam gleams, The
 days as a child - hood rov - er, Will van - ish and fade in the fleet - ing years - Too
 fleet - ing years will sev - er, But God keep your heart like the li - ly bloom, As
 soon will they all be o - ver. pure and sweet as ev - er.

VOCAL DEPARTMENT

Conducted by H. W. Greene

MY PUPIL.

We hear teachers say: "She is my pupil," and we read in the circulars and announcements of a number of teachers of greater or less note, "Teacher of"—followed by a list of singers of greater or less reputation. We question as to the wisdom of such advertising and whether in so doing the teacher is entirely fair to himself. The circumstances under which that statement can be justly made are unfortunately very rare in the experience of American teachers; for example, few pupils who have made great success have studied with but one teacher; the custom—a wrong one, perhaps—is to study with several teachers.

She is "my pupil," if the teacher began with her and carried her forward to the point at which her reputation is assured; then it reflects great credit upon her teacher. He should be applauded whatever the conditions were. If exceptional gifts were there, both as to voice and talent, it is greatly to his credit and reputation if the work is carried forward to a successful issue. There are those who say with a sneer that "anyone could have taught her to sing, she had such a glorious voice and so much intelligence;" but indeed it is with just such pupils that the greatest mistakes are made. The danger lies in the weakness of the teacher in guiding pupils with great earnestness. If he is wise, he will insist upon attentiveness. If he is wise, he will insist upon attention to technique and detail commensurate with the greater demands to be made upon the student. If he is strong, he will restrain the talented pupil from too rapid progress, or frequent public appearances, and so guide and control the practice that no harm and so guide and control the practice that no harm or injury can result. He it is who must shape the destiny of the gifted pupil by creating, if needs be, and perfecting taste and appreciation. It is nearest the truth to say that the greater the talent, the greater the teacher must be to realize the fullest possibilities.

On the other hand, if the teacher is able to hold for a long term of study the less talented pupil, she who may be called one of average talent, he is entitled to all the credit of the success. Here is work that is interesting, and the results to the earnest teacher even more gratifying; for he not only must be accredited with the negative virtue of doing no harm, but with the ability to achieve where success seemed elusive, if not impossible.

In either of the above cases, a teacher has the unquestionable right to say: "She is my pupil." But how many teachers, not only at home but abroad, are so fortunate as to be able to say that they have had the exclusive direction of a student's work during the entire course of study. Such claims can rarely be made. The talented student who is successful usually runs the professional gamut of an entire city, until by good fortune she finds one who is able to seize upon the conditions as he finds them, and by his own process eliminate that which was wrong in what has already been learned and turn to account the good that has been gained. The fact that every experience has been growth is overlooked. The truth is that the hour of greatest receptivity was at hand, and that increasing maturity is a most potent factor in the redemption of a promise of success, is lost sight of, and the entire credit of the work accomplished is given to the latest teacher.

For quite different reasons, perhaps, the average pupil is no less loyal to her first teacher. She is satisfied because by comparison with those who are better endowed, she progresses too slowly. She has her own or parents' ideas as to how soon she should become an artist. She listens to the gossip of her friends as to what their teachers are doing for them, and like most of them tries a new teacher, until at last, gaining wisdom by experience and knowledge by comparison, she goes back to the one who impressed her as best suited to her needs, and with him works out her musical possibilities. No doubt she has gained something, perhaps much from each one, quite enough, to be sure, to rob her last instructor

of the right to say with pride: "She is my pupil," though his may have been the largest share in aiding her to a realization of her ambitions.

Let the teachers who read this review their work. How easily they will be able to count the pupils to whom they gave the first vocal lesson, who are still studying with them, even though in a greater or less degree reaping the reward of their efforts. Or, to be more definite, how many pupils began lessons with them from five to seven years ago and have continued without a change of teachers until the present. Such a question will give rise to reflections that should be of value to most teachers.

In the opinion of the present writer, the transient character of the vocal clientele is largely the fault of the teacher. Tact as well as force is required to hold pupils against all opposition, outside influences and discouragements; but it can be done and the effort pays, not only in the pride of attainment, but in the satisfaction of being able to work out and demonstrate the perfectness of one's system. All teachers agree that the most delightful and desirable pupils are those who begin and continue with them. Such pupils are really the only sure test of a teacher. There is, of course, a certain not altogether worthy pride in being able to succeed where other teachers have failed, but there are many reasons whereby this is possible, reasons that do not in the least reflect upon the other teacher or teachers, that one cannot justly claim superiority either of method or excellence. To fail in holding a pupil is not always the fault of a teacher, but to fail in the effort to do so for other than pecuniary reasons marks him as blind to his own and his pupils' interests. It is well to impress early upon the pupil's mind that each step leads to another, and that success awaits the relative unfolding of a sequence.

It cannot be denied that there is a strong comradeship between the earnest teacher and his pupil. To foster this and to cement it by mutual pride and interest is only right. By this and other equally worthy means the teacher who is capable should hold and carry his pupils from the first lesson to the time he bids them adieu for the broader field of activity in the specialty for which he has fitted them. Under these circumstances, both teacher and pupils should point with pride to the just use of the words, "my pupil," and "my teacher."

A CONVERSATION.

TWO GENTLEMEN entered the smoking car of a railroad train in Central Pennsylvania not long since. There being but one vacant seat they were obliged to divide it between them.

One of the gentlemen was a veterinary surgeon, the other a teacher of singing. One of the most characteristic things about a man of the world is his reticence in the presence of strangers—especially so, concerning his own affairs. These two men, in addition to the conventional caution of their kind, were also each a little sensitive as to his profession. It is not quite explicable, yet we sometimes see a full grown man trailing about with a music roll under his wing and not at all shy. There are others, however, who are. These men usually carry their music in a valise, which, while it looks professional, does not advertise a specialty. It is not that they are ashamed of their work; they probably dislike to be classed with the fellows who advertise their business with the music roll.

The veterinarian, meanwhile, though not at all above his work, feared the mental estimate and comparison of a stranger as between the professional care of sick animals and sick men. So the appearance of his valise was quite as innocent of indication as to its contents as was the musician's.

The conversation opened by an exchange of comment on the weather; from that to business prospects, the political activities next, and by that time each began to wonder who the other was or more particularly

what his business was. Naturally, the bolder of the two, who, in this instance, was the veterinarian, took the leap. "By the way, what did you say your business is?" "I did not say," replied the musician, "but I don't mind telling you; I am a repairer and builder of harps." His companion's face was a study. "Humph," he grunted, and then added: "Well, that is something out of my line. I didn't suppose there was much doing in the harp line these days." "O yes, quite something," was the reply. "Yes, I can take new harps and tune them up, put in the strings and fix the pegs and polish them off and get them ready for the market." "Is there any money in it?" asked the veterinarian. "Yes," said the harp man. "Some of them bring a great price, and some of them are worthless." "I suppose harps, like violins, improve with age; is it not so?" "Well, not exactly," was the reply. "You see, old harps have been played on so long that they become tinny and thin, and then some other fellow who doesn't know the business has probably had a hand in making or repairing them; we find it a difficult matter to get any tone into them." "Well! I suppose you do not tell your customers that you can't fix them up and spoil your own business, do you?" asked the veterinarian. "Not always," sighed the harp specialist. "Is there any money in it?" "No, not any great amount. I only get paid by the hour." "What do you call your time worth?" "I usually get about \$12.00 an hour from my customers." "Whew!" whistled the veterinarian. "\$12.00 an hour!" "Yes, but you know there isn't much in it, for there are only so many working hours a day, and it costs a great deal to advertise."

The veterinary surgeon sat still and looked puzzled. He couldn't quite swallow the stories of his companion, and still was too much of a gentleman to say so. Just here came his turn to submit to an examination. "You haven't told me what your business is yet?" "No, but I will. I am in various lines of activity. I am a plasterer and have something to do with leather; do quite something in oils, powders and hides, and have a good deal to do in ivory filing." "You certainly have a variety of interests," said the singing master. "It must require a large plant to carry on such a business." "It doesn't require so much of a plant as it does nerve to describe it," the veterinarian said, rising to his feet, for just at that moment the train reached his station. Strange to relate, the men smilingly exchanged cards as they parted. The veterinarian said to his wife when he arrived home: "I guess we will send Mabel to Prof. Blank for her singing lessons. I met him on the train today and he seems a decent sort of chap. I would like to help him along."

The teacher remarked to his wife: "If I ever save money enough to buy a horse and he ever gets sick, I shall certainly patronize Dr. ——. I met him on the train today, and he seems a very capable man."

ONE SIDE OF THE MUSICAL SITUATION.

IN a certain city which is the most prominent on musical matters in its own section of the country, an examination of the roster of over twenty leading choirs, involving more than one hundred singers and players, shows that but thirty are professional musicians. Out of a certain forty organists in as many churches in this city, but sixteen are professional players. In the same city, this season, one thoroughly educated teacher of singing died from hunger and lack of care; and another, equally well-grounded, attempted to commit suicide because he could not get enough pupils to make a living for himself alone. This, in a city of about 175,000 inhabitants, a city that supports a symphony orchestra, grand opera at times, and that gives good audiences to hear visiting artists—for instance, 2900 people to hear Paderewski. It will easily be seen what deductions may be made from the above facts. And the conditions in this city are probably about the same in any city of its size in this country.

A few of these deductions may be put in the form of questions, as follows:

What is the use of a person's fitting himself to do good work on the organ bench if such positions are given preferably to real estate dealers, bank clerks, merchants and young women who have but moderate musical education? The church authorities hold out no inducement to higher standards of work.

What is the use of a person's trying to attain thoroughness and to put himself on a professional stand-

ing if he can get a church position more quickly by maintaining mediocrity in music and entering some other business?

Is it a strong incentive to thorough study to see the professional singer and teacher of singing relegated to the background and his pupils employed by the church officials at fair salaries?

Is the piano student inclined, by reading of the starvation of able teachers, or their attempted suicide, to give all the more attention to his study and to decide that music shall be his life-work?

Does he not find food for thought in the fact that it is the well educated musician that reaches poverty and not the quack?

In the face of these facts and the questions that come out of them it is easy to see certain things that the teacher must do, if he fulfils his entire mission to his pupils and to the musical world at large. Though it is not the purpose to dilate on these things here and now, as the ramifications of the subject will present themselves strongly to the thoughtful reader, certain matters may be stated for further consideration.

A teacher in any line of musical work should always say a good word for the betterment of the church music and the putting of it in the hands of professional people at reasonable salaries. He should impress on his pupils and such of their families as he comes in contact with, the fact that only thoroughly prepared musicians should enter the profession.

He should discourage the dabbling at teaching—which is practically the same as turning a young physician loose with a lot of drugs to try on people and to gain his experience by their results. He should do what he can to see that musical persons are put on music committees in churches. And last, but not least, he should impress his pupils with the idea that business ability is necessary in a musician as well as in other walks of life. If there is a reasonable degree of business ability, there will probably be no resort to the chloroform bottle.

And that man who can do as well or better in some other walk of life than in the musical, let him take it and not elog up the path of those who must of necessity stay in it. But when he is out, for his own self-respect and out of regard for the rights of those in the field, he will not reach back and underbid the struggling musician who wishes a reasonable payment for his musical work. Many a musician has seen his bread and butter taken away by some man who has an assured income from other sources, who can thus afford—financially—to do for half pay what he ought to have the manliness to let alone.

AMERICAN AND GERMAN OPERA CONDITIONS CONTRASTED.

BY C. M. HOOK.

[We are glad to give space in this issue to the following letter from a correspondent of THE ETUDE, Miss C. M. Hook, now in Berlin. It gives some interesting details as to work in Grand Opera in this country and in Germany.—Editor.]

Miss Florence Wickham, the young American opera singer of Pittsburg birth, who sang the rôle of Kundry in Conried's Parsifal Company, has just completed an engagement at the Theater des Westens, up to this month (when the "Comic Opera" was opened) the only opera house in Berlin beyond the Royal Opera House. Miss Wickham has thus had experience of singing with both an American and a German opera company, and has some interesting comparative statements to make regarding the work in the two countries.

It is not necessary to dwell again upon the one supreme advantage which opera work in Germany possesses as against opera work in America. It is the field—the immense width of field for study and sheer absorption of first-rank opera work which makes this land attractive for the ambitious singer who lives to learn.

"It is my ideal to sing in America entirely," said Miss Wickham, whose views are typical of those held by the majority of young American artists studying here. "But at present I simply am unable to afford it—not that the salary in Germany begins to approach what one receives in America—as a matter of fact, it is comparatively a mere stipend, one-fifth of what one receives in the United States. It is from the view-point of artistic advancement that I found it necessary to return to Germany."

As I said, the salary offered the opera singer in America is vastly superior to that obtainable in Germany (an artist who receives \$500 weekly in America will get \$100 here for the same work.) But there is another notable point to be observed: the demands made upon the singer are more exacting in America. She is required to work harder at rehearsals—in fact, the entire company in America works with more energy, will and ambition at rehearsals than is the case in Germany.

There is a particular difference to be observed between American and German choruses. In America the chorus-ranks are filled with beautiful, fresh, well-trained voices, whose owners are ambitious, intelligent and educated generally beyond the mere requirements of their work. In Germany, however, the standard is much lower. The German chorus singer is a type—in every opera house the same: a "gemütlich" well-fed and well-satisfied, unambitious cipher, which does its work (so far as that work goes) tolerably well, and there's the end.

This generic difference is inevitable, and proceeds from easily-defined circumstances. In Germany it is comparatively—*comparatively!*—simple to obtain an engagement in opera, and talented singers do not always need to begin on the lowest rung of the ladder. In America, Grand Opera companies, on the other hand, are as rare as growth as ambitious opera singers are luxuriant. Hence it comes that the would-be American Grand Opera singer does not disdain the humblest position the manager can offer, and enlists



in the ranks, willing to wait for promotion when it pleases promotion to come.

Miss Wickham re-tells the oft-told story of the initial difficulties of awaiting American girls who come to Germany to study for Grand Opera. In her own case, trouble met her at the outset. She arrived with commendatory letters addressed to Lilli Lehmann, and the distinguished singer having heard her, was cordial in her praise of the young American's voice. "But," she said, "it is impossible for me to accept you. I leave in two weeks' time for a tournée in America."

A similar disappointment, that of rejection by the chosen teacher, may await any student on arrival here. Continual call is made upon will, endurance and determination by all kinds of obstacles, of most unexpected descriptions, which one after another block the artist's path.

Rarely, however, are these difficulties quite insuperable, and courage will usually win out in the end.

BREATHING EXERCISES.

THE following brief quotation from a lengthy paper on singing, by A. Duivier, gives a comprehensive idea of the technique of respirations. It states facts which every intelligent teacher of singing acknowledges; but especially illuminating is the emphasis with which three simple exercises in breathing are held as the most if not the only important ones.

So many exercises in breathing are given by teachers that their pupils fail because of a lack of concentration upon the few which are all that are needful.

RESPIRATION.

The two acts of inhaling and of exhaling constitute respiration. The art of correct breathing ought to be, from the very beginning, one of the most important objects of the student who aspires to become a skilful singer. The act of respiration is under the control of the *midriff* or *diaphragm*, a large, thin muscle closing the case of the chest cavity and separating the *thorax* from the *abdomen*.

In the first attempt to emit a sound, the diaphragm flattens itself, the stomach slightly protrudes and the breath is introduced at will by the nose, by the mouth, or by both simultaneously. During this partial inspiration, which is called *abdominal*, the ribs do not move, nor are the lungs filled to their full capacity, to obtain which the *diaphragm must and does contract completely*. Then, and only then, are the ribs raised, while the stomach is drawn in. This inspiration, in which the lungs have their free action from side to side, from front to back, from top to bottom, is complete, and is called *thoracic* or *intercostal*. If by compression of any kind the *lower ribs* are prevented from expanding, the breathing becomes *sternal* or *clavicular*. Of these three modes of breathing, the *thoracic* or *intercostal* is a correct one.

To improve respiration the best exercises recommended are:

"1. Draw a breath *slowly* through a very minute opening of the lips, then exhale freely.

"2. Breathe freely and *exhale slowly* through the same small opening.

"3. Breathe freely and retain the breath during ten seconds or more."

Perform above mentioned exercises lying on a flat surface, with the head and shoulders on the same level as the body, which should be perfectly relaxed, placing one hand gently on the pit of the stomach and the other on the upper part of the sternum. This position will help, first, in preventing any raising of the shoulders; secondly, in realizing the correct action of the diaphragm, and, thirdly, in controlling *any motion* of the upper part of the chest, *which must remain perfectly immobile*. The flow of breath should be absolutely noiseless, the pressure of the diaphragm continuous, even and well managed.

HINTS TO YOUNG SONG COMPOSERS.

BY WILLIAM H. GARDNER.

If you have the lyric gift, and have a real desire to undertake vocal composition, your chances of writing a successful song are much greater than if you take up this branch of composition merely as a matter of duty, with the thought that as you have been writing instrumental compositions, you will also turn your attention to writing for the voice.

Many young composers forget the limitations of the human voice, for their first attempts at song compositions show that they think that organ to have the range of a flute or a clarinet, or even the combined range of a trombone and a piccolo.

If you are a singer, you will probably produce a much more singable composition than a composer who does not fully comprehend what the human voice can do. Notable instances among American song-writers are J. C. Bartlett, Carl Sobeski and Eugene Cowles, all of whom are as well known vocalists as composers.

Be sure you know the average range of the voice you are to write for, and keep within that range always. It will be all right once in a while to put in an optional note, but do not try to write your song for a soprano, contralto, baritone, or bass, with a phenomenal range. Many of the most pleasing songs have been written within the range of an octave, and there is more of a demand for such than for those with a greater compass.

Never write when you do not feel in the mood. Let your work be spontaneous or it will never be worth anything.

Do not try to write something that is difficult and complex. Simplicity is the perfection of art. Some young composers try to embody in their first songs every rule of harmony and counterpoint they know.

Melody always should be the principal consideration; just so sure as you load up your compositions with a mass of peculiar chords, odd progressions and complicated rhythms, they will fail to make their mark.

Furnish an accompaniment that sustains the voice, and yet does not prevent the melody from being prominent at all times.



ORGAN AND CHOIR

EDITED BY EVERETT E. TRUETTE

Is a fourth manual necessary in moderately large organs? This question is often asked, and is frequently answered in the negative.

With the possibilities of the modern application of the electric and tubular actions, many three-manual organs have the internal arrangement of a four-manual organ, and by the use of the "Choir-off, Solo-on" coupler the Choir manual is suddenly turned into a Solo manual, with the Choir stops disconnected entirely. In a like manner, "Great-off, Solo-on" turns the Great manual into a Solo manual, thus leaving the Choir stops ready for use. If the fourth section of the organ were an Echo organ, the same couplers would turn the Choir or Great manuals into an Echo manual.

With this arrangement many of the possibilities of a fourth manual are obtained and the expense of a fourth keyboard is saved.

Per contra, the fourth keyboard enables one to prepare one more combination, one which is ready for use without any extra effort; it does away with the necessity of disarranging some other combination or of putting some other department of the organ out of use, while it is itself in use; above all, it permits each manual to be played and developed independently, along its own natural lines, without the necessity of putting on or off some coupler each time a change of manual is required.

For illustration, prepare the Great organ, *forte* (up to the octave) with Pedal open diapason and bourdon, Choir organ clarinet and flute 4 feet, as a solo combination, Swell organ, *any piano* combination to accompany the clarinet. On the Solo organ prepare the tuba 8 feet with whatever heavy flue-stop is in that department. Also draw the Great and Swell to Pedal couplers. A somewhat rapid polyphonic passage is played on the Great organ, followed by an eight-bar solo on the clarinet with the accompaniment on the Swell, and a return to a continuation of the polyphonic passage on the Great organ. This last passage alternates twice with a heavy reed-passage played on the tuba. The solo passage is again played on the clarinet with accompaniment on the Swell, the heavy reed-passage is again repeated *once*, followed by the polyphonic passage on the Great organ and ending with the solo passage, but this time played on the tuba with the accompaniment on the Great organ.

If there are four manuals, the only stops to be manipulated in the whole illustration are the Great to Pedal coupler and Pedal open diapason, which are put off when the solo is played on the clarinet (supposing that there are pedal notes during the solo), and drawn again with the return to the Great organ, six times in all. If there are but three manuals, the same stops are drawn at the outset, the same stops (Pedal open diapason and Great to pedal coupler) are manipulated, and, in addition, the "Choir-off, Solo-on" coupler is manipulated *five times* (two for each of the first two times in which the tuba is used, and one for the last two times). This makes in all *eleven* stop-changes necessary, instead of the six which were necessary with the fourth keyboard.

If each of these changes occurred during a rest, no difficulty would be experienced, but, oftentimes, there is little or no opportunity to change stops, when a change of manual is made, as every organist knows, and the repeated changes which are necessary in the three-manual organ are awkward. Numerous illustrations could be drawn from printed music which would show, if not the absolute necessity of a fourth manual, the great convenience of such a keyboard; of course, supposing that a sufficient number of stops were included in that department to make it worth while.

TEACHING can never be an exact science, for we deal with human beings, and it is never possible to know all the conditions of that upon which we work. There must always be an unknowable quantity in the problem. We can approximate the results of given forces, but there must be a margin of the inestimable.

A YANKEE ORGANIST ABROAD. (Concluded.)

As to the choirs in the cathedrals, I reluctantly confess that I was disappointed. Those that we heard had about twelve to fifteen boys and eight or ten men. There are no boy-altos, the part being taken by men. Almost invariably the choir is some distance from the organ, which has necessarily to lead the choir a little more strenuously than would be the case if the choir were grouped about it. It thus happens that the ensemble is never really up to a first-rate concert standard, and the men's voices usually stick out. The impression I always got was that the men sang by themselves and the boys by themselves. There seemed to be no conscious attempt, for instance, on the part of the basses to refrain from overpowering the upper voices, if they had a high note, while the upper voices had medium or low notes. The tone of the boys was sometimes too "glass-bottley," too hoaty, and not by any means so good as the tone of a woman's voice. At Lincoln we heard what we thought to be the finest choir. At the close of evening prayer there they sang unaccompanied the Dresden *Amen* in as perfect a manner as it is possible to conceive. At St. Paul's it is a rash person who will attempt to say whether the choir is good or bad, the echo and consequent cacophony are so great. At Westminster Abbey the music struck me as distinctly ordinary; in fact, the predominance of one baritone voice was extremely disagreeable.

The organists in the cathedrals have, I imagine, a great deal to contend with in the training of the choir and in bringing it up to proficiency. One ought to be careful in criticising the tone and musical effect of a boy-choir, when one remembers that the personnel of such a choir is constantly changing, and that the choir may be very good indeed one year and simply ordinary in a succeeding year. Then, too, there are other circumstances that often nullify the organist's attempts at good music. There is one English cathedral where the men-singers—some four hundred years ago—were formed into a corporation. This corporation has a legal standing and every member is entitled to thirty pounds sterling a year and a house free for life. He cannot lose his membership in the corporation and consequently in the cathedral choir, unless he commits some crime. Neither the Bishop, Dean nor organist of the cathedral can get a man out of the choir, nor can they put a man in, no matter how desirable a singer the man may be, if the corporation objects. One can imagine that under such circumstances the direction of music in that cathedral would not be a bed of roses.

In what are called in England the Nonconformist churches, there are many instances of fine organs and well-trained choirs. Attracted by the notice that my old pastor, Dr. Reuben Thomas, was to preach at the City Temple, London, one Sunday evening, I visited that chapel. Here the conditions were distinctly more favorable for a fine musical performance, if one may be allowed to consider the music from a concert point of view. The choir, some forty in number, and surplined, are grouped around the organ, which is placed in an elevated position over the pulpit. I did not learn the organ builder's name, but the instrument is a very sweet-toned one, and I remember hearing Guil-mant give a recital on it in 1886. The service here, like the service in our non-Episcopal churches in the United States, has been very much modified by the liturgical tendencies of the day, and in force and impressiveness it seemed to me to be a distinct advance on the ordinary Nonconformist church service. While I speak from a Nonconformist's standpoint myself, I must admit that the environment which is the result of an ordinary hall-like room with bare and often ugly furniture and no attempt at appropriate architecture or decoration, is not conducive to the most helpful church service.

It is a far cry from London to that beautiful little Scotch Highland town, Oban, in the land of heather and mists. One rainy Sunday morning, we found our

way to the "Wee Frees" kirk, attracted by the statement that the pastor of the church was the chairman of the "Wee Frees" ecclesiastical organization. Whether we heard the pastor or not, I cannot say; we did hear a sermon of the good old theological type, with many allusions to the next world and very few to the present one. There was no organ here; for the "Wee Frees" believe the organ to be an invention of the Devil, and the choir was composed of a few young men and women who seated themselves below the high pulpit and assisted the precentor. This worthy was a very modest gentleman who kept his eyes fixed on his psalm-book, pitching the tunes out of his own head and sometimes getting them too high. Aside from the four psalms, sung sitting, and the three or four long prayers offered while the congregation stood, there was little or no liturgy. In a few days we had passed from the "fretted aisles" and magnificent dome of St. Paul's to the unpretentious meeting-house in Oban.

After leaving England, we went to Cologne and heard vespers in the cathedral there. Despite the great size and majesty of the building we were loyal to York Minster. There is not by any means the venerableness about the Cologne Cathedral that there is about the English cathedrals; it does not seem hallowed as they do, yet one cannot roam through its aisles without being impressed with its beauty and grandeur. Here the service was entirely Gregorian, very brief, and not particularly interesting from any point of view. The organ was of the plain old type, with plenty of mixtures and rather harsh reeds, much like the Geneva organ in effect, though not so bad. In the course of our wanderings we came to Lucerne, and, of course, had to go to the cathedral (a very modest cathedral), to hear the organist play the celebrated "Thunder Storm." We went at mid-day to the extra recital prepared for the insatiable sightseer, so that we missed the twilight recital with the dim lights; but the recital interested us very much notwithstanding. The organist, Mr. F. J. Breitenbach, is a solid player and evidently a first-class musician. The organ is not suited for the playing of the softer and more sentimental type of piece. Many of the modern pieces, like Wolstenholme's "The Answer," or Lemare's "Romance" in D-flat, or Hollins' "Andante" in D would be practically impossible on this organ, owing to the scarcity of both fancy and soft stops. The *Vox Humana* in the Lucerne organ is fairly good, but the full organ has too many mixtures and it suffers from the absence of the thirty-two foot pedal.

In England, I found it to be the usual custom for organists to play after the service. In this way, we heard more or less interesting music, and I was pleased to notice that while the classical organ music—fugues by Bach, etc.—were used in a good many places, the organist played transcriptions, especially from the modern composers, Wagner, Tchaikovsky, etc. At Wells Cathedral, Rev. Dr. Davis, the very clever organist, played the prelude to "Parsifal," one Sunday afternoon, and at Durham we heard something from "Lohengrin." We were very much amused at this last cathedral at the wrath of the verger who took us around. He was very much disturbed because the organist played after service and therefore made it impossible for his (the verger's) lecture to visitors to be heard. He said he did not see any sense in the organist's playing after service, anyway. Mr. Noble, at York Minster, gave several recitals, and we were fortunate enough to hear one. He is one of the most interesting and versatile players that I have heard, and his programs were remarkable for their catholicity. At Geneva Cathedral we heard an organ recital, but the less said about this the better.

One of the most curious organ recital experiences we had was in the little Queen's Hall in London, where Mr. David Clegg gave a recital on a Brindley & Foster organ of seventeen speaking stops, two manuals, extended (as the builders claim), by their new system, to forty-two speaking stops. Mr. Clegg has made a great deal of a sensation in the organ-playing world of Great Britain, and, if he could rid himself of numerous eccentricities, would take a high rank. The only thing that can be said against his playing, aside from these eccentricities, is that he has not apparently a well-developed sense of rhythm. He played a long program without notes, showing astonishing facility both with hands and feet. There were two celestas, one on each side of the organ keyboard, a little to the rear, which he played with his right and left hands alternately, using the other hand on the organ. Near the organ on a projecting support he had a

small model of a church, which was lighted from the inside, and this was apparently to illustrate in some way his fantasy "World and Church," which was on his program. This will give an idea of the curious things Clegg does.

We heard two quite famous out-of-door bands perform—one in Geneva, *l'Harmonie Nautique de Genève*, and the other, "The Besses o' th' Barn" band in London. The first-named is a good band of the type which Sousa has made so famous, with a full accompaniment of wood wind, French horns, and a few string basses. Their execution was remarkably fine and the whole thing very enjoyable. "The Besses o' th' Barn" band is a brass band, pure and simple, numbering twenty to twenty-four people, and is probably the most famous organization of the kind in Great Britain, having won prize after prize in competition. I was very anxious to hear them and anticipated a great advance over the ordinary brass band in color and general musical proficiency. The band turned out, however, to be simply a company of lusty players who executed the music with commendable precision.

One great disappointment, musically speaking, was a performance of "William Tell," August 23d, in the Grand Opera House of Paris. The conductor was Paul Vidal; the principal men-singers were Adre, Noté, and Chambon; the orchestra numbered about seventy; there were eight double basses and I was much surprised to see that the gentlemen of the orchestra dressed in business suits. Bearing in mind the reputation of the Grand Opera in Paris, I expected a performance above all criticism. I was surprised, therefore, at the overture, which though played with much precision, was as vulgarly done as I ever heard it, the brass drowning out the strings, and the whole thing going in slap-dash style. The solo singing was uniformly loud, and the trio for the men in the second act was simply what, as a boy, I used to call "hollering." There was also absolutely no piano; but the voices had a tremolo very much like the slow tremolo on the organ. The chorus sang in tune but without any dramatic action. Altogether the performance was not only without distinction but was positively irritating. One very curious thing was the claque, which still has a strong hold at the Grand Opera House. This consisted of about forty gentlemen seated in the middle of the house, who applauded with much power and unanimity at a signal from the leader. I was much surprised to see that they did this at the most inopportune places. Altogether this performance was a distinct reflection on French musical taste.

tune places. Altogether this is a most in-
 tinct reflection on French musical taste.

After the French opera performance and the organ
 at Geneva Cathedral, it was a relief to get back to
 "perfidious Albion," to dear "unmusical England"
 and hear some good music well performed, in this
 case by the Queen's Hall Orchestra, conducted by
 Henry J. Wood. This orchestra is somewhat smaller
 than our Boston Symphony orchestra, having only
 twelve first violins and six double basses. The
 strings, despite their relative scarcity, are very fine
 indeed and were able to hold up their end very well
 against the fortissimo passages of the brass. The
 tuba playing was simply magnificent, and softer play-
 ing by the strings and horns I have never heard. In
 the air from the "Suite in D," by J. S. Bach, for
 instance, at the very end they make a diminuendo
 which is sensational. The Queen's Hall seats about
 twenty-five hundred people, I should say. The seats
 are removed from the floor for the promenade con-
 certs and people may smoke and move around as much
 as they like. As a matter of fact, however, they stand
 perfectly still so long as the music is going on. I
 never have been at concerts where the artistic atmos-
 phere was so fine, where there was so much warmth
 of feeling, and yet where the warmth of feeling was
 tempered by the right sort of conservatism. Wood is
 a very remarkable conductor and gave the finest per-
 formance of Beethoven's Fifth Symphony that I have
 ever heard, although I have heard it given by Nikisch,
 Gericke, Paur, Theodore Thomas, Richter, August
 Manns and others. Never till I heard Wood direct it
 did I find the last movement just right in length.
 It had always seemed to be tiresome before.

I do not
 think of general impressions. I do not
 think of the world af-

Just a word of general impressions. I do not sympathize at all with that spirit which arrogates to the English and Americans the lead in world affairs; neither do I believe that the Americans in particular are mere children in all that relates to art and literature. On the contrary, I see no reason whatever to be ashamed of the present status of American music, whether one considers the American

teaching of music, the American opera, the American composer, the American pianoforte and organ builders, or the pianists, organists, and vocalists of our native land. I feel sure that while Europe possesses the libraries and much that is of the nature of the original sources of inspiration, we may look forward to a glorious future for the art of music in the United States.—*Hamilton C. Macdougall.*

A VILLAGE ORGANIST'S ENCOUNTER WITH "WOLVES."

imaginable. Its tone was purity itself. To sing to it was real inspiration. On that sultry afternoon in July, what with the hum of bees among the clustering flowers outside, the monotony of the sermon, and the rhythmic snoring of the blower, I dropped to sleep, and dreamed that the arch-fiend, attired as a doctor of music, whispered in my ear: "There are wolves in your organ!" This startling announcement awoke me just as the preacher uttered the word "Lastly," and hurriedly turning over the leaves for a concluding voluntary, I chanced on a little Fugato movement in Gb, which, after the benediction, I played *fortissimo* on the full organ. But, wonderful to relate, instead of the proper sounds, I heard every interval wrong—literally wrung or twisted into false relation. Then, as the fugue "broadened and thickened," the tortured wind, forced into unsympathetic vibrations, instead of singing, howled outright; the blower, blissfully unconscious of disharmony, fell asleep. Suddenly, the bellows collapsed; the wind escaped with a deep sigh of relief; all was silence—except, alas! in my brain, where those strange, impossible chords continue sounding, forever unresolved and unresolvable. How oft in the stilly night I hear THE WOLVES!

Plainly speaking, that organ—one of the few survivors from the wreck—retained intact the old meantone tuning, now obsolete, with its good keys and bad keys. The old organists, wisely restricting themselves to the many good and true keys, studiously avoided the few bad and false ones. Shirking nature's penalty for trespass into forbidden keys—namely, the encounter of harsh intervals, technically called "wolves"—arch-fiends had suggested the plausible expedient of equal temperament, making all keys wrong, albeit bearably wrong because equally and consistently wrong! Controversy ensued. Bach, as arbitrator, advocated the new tuning as being the lesser evil, and as a clenching argument composed his immortal "Forty-eight." Today, the mother-wolves are exterminated from organ and piano, but innumerable cubs, ingeniously disguised as innocent lambs, escape undetected. Few organists know how much esthetic pleasure they have lost in exchanging a few sweet apples for an abundance of sour ones. But why regret? Things might be worse, and "where ignorance is bliss 'tis folly to be wise."—*The Musical Herald*.

* * *

MIXTURES.

MIXTURES. On the subject of appropriate wedding music, which has been discussed recently in our columns, Mr. E. Minshall, formerly organist of the City Temple, London, cites the case of a certain well-known and eminent professor who once said that when he was an organist he always played the wedding party in with "Wretched Lovers," and as they left the church he played "Lord, forgive them, for they know not what they do." A story of another prominent musician is that he always selected music in the key of B-flat for weddings. "For," said he, "the key of two flats is certainly the most appropriate." We should say that a third flat was needed—for the man at the keyboard.

—*Ed.*

—*Ex.* The new building for the First Church of Christ (Christian Science), in Boston, is nearing its completion, and will soon become the Mecca of thousands of Christian Scientists from all parts of the country in their annual pilgrimages. A large organ is to adorn the new building and will be constructed by the Hook-Hastings Co., who intend to make this instrument one of the finest in the country.

HANDEL IN A DUEL.

In 1704, Handel and his warm friend, Mattheson, singer and composer, have a falling-out. Mattheson is producing an opera; Handel is at the clavichord. They quarrel over precedence and proceed to fight a duel at the stage door. Mattheson's sword is parried only by a large brass button on Handel's coat. That brass button saved "The Messiah" to the world.

New Easter Anthems

DEMAREST, CLIFFORD	
Come See the Place Where Jesus	
Lay	\$0.12
LYNES, FRANK	
The Lord Is Risen (Women's Voices)	.12
SCOTT, CHAS. P.	
I Am He That Liveth . . . . .	.12
SHACKLEY, F. N.	
I Shall Not Die, But Live	

Standard Easter Anthems

BEACH, MRS. H. H. A.	
Alleluia! Christ Is Risen (Violin ad lib.)	\$0.16
DENEE, CHARLES	
Alleluia! Christ Is Risen . . . . .	.15
FOOTE, ARTHUR	
Arise, Shine! . . . . .	.16
HANSCOM, E. W.	
Easter Dawn . . . . .	.15
SHEPARD, THOMAS G.	
Fear Not Ye . . . . .	.16
Complete catalogue containing additional Easter Anthems sent free upon application	

ARTHUR P. SCHMIDT

120 Boylston Street - - BOSTON

A New March for the Pipe Organ

² N° 4437 MARCHE DE FETE

Registration { Gr: Full, Sw, to Cl
Sw: Full.
Ch: Mel. & Dul
Ped: Full, to Ch.

EDGAR A. BARRELL



This is a melodious and brilliant march of festal character; suitable for recital use, and useful either as a postlude or church processional. There is abundant opportunity for showy and effective registration.

Grade 111 $\frac{1}{3}$ Price, 60 Cents
Also published as a Piano Duet Price, 40 Cents

THEO PRESSER, Publisher

1712 Chestnut Street, Philadelphia, Penna.

**Hutchings-Hotely
Organ Co.**

Boston, Mass.

HIGH-GRADE PIPE

PNEUMATIC ORGANS ELECTRIC
NEW YORK BOSTON PITTSBURGH

**M. P. MOLLER
PIPE ORGANS**

More than 600 M \ddot{u} ller Pipe Organs now in use. Specifications and estimates free on application. Correspondence solicited and satisfaction guaranteed. For catalogues and full particulars, address

M. P. MÖLLER, Hagerstown, Maryland

**Church
Organs**

**AUSTIN ORGAN CO.
HARTFORD, CONN.**

Exclusive Builders of Electric and Tubular
Pneumatic Church and Concert Organs
on the Austin Universal Air Chest System

Exclusive Builders of Electric and Tubular
Pneumatic Church and Concert Organs
on the Austin Universal Air Chest System.
Write for Booklet "E"

Please mention THE ETUDE when addressing our advertisers.

VIOLIN DEPARTMENT

CONDUCTED BY GEORGE LEHMANN.

"THE MESSIAH." The following article, by Fritz Erckmann, appeared in the *"Neue Musik-Zeitung,"* quite recently, and appealed to us as worthy of reproduction in these columns. We therefore translate it from the German for the pleasure and benefit of our readers:

"On no instrument," says Mr. Erckmann, "does the human eye rest with such rapture as on the violin. No other instrument, indeed, possesses such poetry in its outlines, nor does any other yield such enchanting tones. The violin is the mightiest magician of the music world. When Paganini held his bow above the strings, and let it fall with vehemence, his listeners heard the mighty thunder of a human soul. When he drew his bow across the strings so delicately, so tenderly, as to cause the tears to flow down the cheeks of the oldest and most experienced musicians, then, too, was heard the voice of a human soul. But when he shook from his sleeve, as it were, the prodigious pyrotechnics from the 'Carnival of Venice,' then the very devil himself was let loose, and many deeply affected old gentlemen even proclaimed that they distinctly saw Satan standing behind the great Italian virtuoso. That, indeed, was witchery.

"No one has more accurately summed up the wonders of the violin than Gladstone, who declared it to be the most perfect instrument in the world. During the past two centuries, violin makers over all the world have endeavored to increase the possibilities of the instrument. Not one, however, has succeeded in doing so. And what is this marvelous influence which the violin has exerted over people who have possessed the choicest gems of the violin world, yet have died poverty-stricken in some lonely garret?

THE STORY OF LUIGI TARISIO.

"Dear reader, follow me to the little Italian village, Fontanetto, situated near Morara, in Piedmont. In this village, in the early part of the 19th century, lived an honest carpenter, named Luigi Tarisio. He mended tables and chairs for the peasant folk, and played occasionally at the rustic dances on some cheap violin.

"How it came about will always remain a mystery; but somehow or other, Tarisio became entranced with his violin. He began to examine other violins, and, before he could realize what had happened to him, he was violin-mad. His cleverness at carpentry enabled him to repair broken instruments, and soon he forsook his trade and devoted himself exclusively to the mending of violins. Not long after this event, he began those journeys which were destined to prove of such great importance to the violin world.

"Tarisio's obvious poverty enabled him to gain admittance to every cloister. Humbly he would inquire whether any violins needed repairing. A cloister that housed no violins was, in Tarisio's opinion, not in existence. He soon acquired the reputation of being a dealer as well as a mender of broken fiddles; and he had little difficulty in exchanging, over a bottle of wine, a brand-new violin for the old one which needed repairs. That he was never scrupulously honest in such transactions one may readily imagine. He proceeded, as a rule, as follows: When an old Cremona, in need of repairs, was handed him for examination, he would bewail its wretched condition and speak most discouragingly of the possibility of mending the instrument to the satisfaction of the owner. When the latter's feelings had been worked upon to such an extent that he was glad of an opportunity to be rid of his violin, Tarisio would disclose to the ignorant eyes of the monk a new violin with shining varnish, exclaiming with great enthusiasm: 'How would you like to exchange your worthless old box for this heavenly violin?'

"The deal was generally consummated. A new violin thus found its way into the cloister, and Tarisio went his way enriched with another Cremona.

"In this manner, Tarisio came into possession of a large number of the finest specimens of Cremonese art. He wandered through Italy in every direction, visiting every cloister, for experience quickly taught him where the precious Strads and Amatis could be found. And when his garret was filled with fiddles, he selected some of the least important, placed them in a large bag, and journeyed afoot to Paris.

"Whether he was guided by instinct or by actual knowledge of an increasing demand in Paris for Italian works of art, it is impossible to determine. We know, however, that in Paris, Tarisio discovered a profitable market for his instruments. His accurate knowledge of the characteristics of Amati, Stradivari, and Bergonzi startled the Paris dealers. This first trip to Paris occurred in 1827.

"In those days, Aldrice was one of the leading dealers in Paris. Imagine his astonishment when, one day, a dirty beggar with tattered clothes entered his fine shop, and, from a sack which he carried, emptied on Aldrice's table a number of violins which the dealer at once recognized as masterpieces. Naturally enough, Tarisio's fiddles did not immediately fetch the prices which he set on them. But, clever rogue that he was, it was just such a difficulty that he had anticipated, and he shrewdly left at home his finest fiddles.

"When Tarisio visited Paris a second time, he found conditions already much improved. Aldrice was not the only dealer who hoped to find a gold mine in the cunning Italian. Tarisio's name had, in the meantime, been widely mentioned, and Aldrice, Chantot, Vuillaume and Thibaut vied with one another in offering Tarisio the highest prices for his wares. A market for such violins was thus created. The demand for Cremonas quickly increased, and Tarisio flooded Paris with his choicest specimens.

"Whenever the Italian visited Paris, he invariably spoke of a certain Strad of which he had knowledge and which was infinitely superior to all others in existence. No one, however, succeeded in persuading him to bring this fiddle to Paris, for the wily Tarisio was determined to arouse the greatest possible curiosity regarding this instrument.

"One day (it was at Vuillaume's house) while rapturously extolling the beauties of this mysterious Strad, he was interrupted by the violinist, Alard, who exclaimed: 'Ah, yes, your violin is like the Messiah; one waits for it always, but it never appears.' It was thus that the famous Strad known as 'The Messiah' acquired its name.

THE "MESSIAH" STRAD.

"The 'Messiah' is unquestionably the best preserved masterpiece in existence. It was made by Stradivari in 1716. In 1760, it passed into the hands of the wealthy music-lover, Count Salabue, of Piedmont. The name of this gentleman should long and gratefully be remembered, for the art-world is indebted to him for the preservation of some of the most beautiful Italian masterpieces. He kept his Stradivari violins in glass cases, instead of playing on them, with the result that they retained an appearance of newness and excited the suspicions of many connoisseurs. There is not the slightest doubt, however, as to the genuineness of 'The Messiah.'

"This instrument was sold to Tarisio after the death of Count Salabue (in 1827) and all the Paris dealers were naturally anxious to possess it. Tarisio, however, could not decide to part with his treasure. He was more than a dealer, he was a lover of violins, an enthusiast. So the 'Messiah' remained in his possession till his death, in 1854.

"In Italy, Tarisio was chiefly known as a repairer. It was not to his interest to be known as a dealer in the land which he deprived of its most exquisite violins. High up in the garret, over a restaurant in Milan, he established a sort of home for himself. No one visited him, no one knew his occupations. The

key of this garret he always carefully guarded about his person.

"One day, he did not descend at the usual hour from his garret quarters. This irregularity in his habits greatly surprised his neighbors, and after general debate as to what had possibly happened to him, they forced the door of his room and found on the floor the dead body of the fiddle dealer. As he lived, so he died, surrounded by his beloved violins. The whole room was heaped with fiddles; some in cases, many hung on the walls; here and there portions of violins strewn about.

HOW VUILLAUME FOUND THE "MESSIAH" STRAD.

"Three months later, reports of his death reached Paris. Vuillaume hastened to Italy and presented himself to Tarisio's brothers, who lived in great poverty on their farm in Fontanetto. These brothers had in their possession six exquisite violins, among them the 'Messiah,' which Vuillaume immediately recognized. This he purchased and hastily returned to Milan.

"The famous garret was found to contain 246 violins, for which he paid the heirs what seemed to them the enormous sum of about \$15,000. The 'Messiah' remained in Vuillaume's possession for twenty years. During this time no living hand touched the instrument. The siege of Paris, and the yet more dreadful days of the Commune, caused Vuillaume to tremble for the safety of his instrument. But these dreaded days passed away without injury to his treasure.

"After Vuillaume's death, the 'Messiah' passed into the hands of his two daughters. The violinist Alard, who married one of these ladies, had the violin appraised, and paid his sister-in-law her stipulated portion, which amounted to \$2500. When Alard died, this famous violin was bought through the London firm of W. E. Hill & Sons, for an enthusiast in Edinburgh, Mr. R. Crawford, who paid for it the enormous sum of \$10,000.

"When the 'Messiah' was exhibited in London, in 1872, the Rev. H. R. Haweis, who was a great fiddle enthusiast, wrote the following description of the instrument:

"For the first time, this perfectly preserved instrument has been viewed by thousands who heretofore have regarded it as a myth. The model is large; the back consists of two pieces; the wood throughout is beautiful. The f holes are beautifully cut, the left one being somewhat lower than the right. This peculiarity occurs so frequently with Stradivari that one is inclined to believe that Stradivari did this intentionally. In this violin we have an opportunity of seeing what the Stradivari 'corners' truly were. The 'corners' of nearly all well-known specimens have been worn away, but in the case of the 'Messiah' they have remained uninjured and are today practically as Stradivari made them. The beauty of the purfling is incomparable, and the whole instrument is covered with a thick, deep, red-brown varnish. One might easily imagine that the instrument had been varnished but a week ago. Vuillaume had lengthened the neck. The scroll is delicately carved, one side being somewhat lower than the other, and its outlines are strongly accentuated by black varnish. This black varnish has disappeared from nearly all other instruments, but the 'Messiah' clearly shows in this respect the master's intention. Stradivari's intention was that the whole figure should be seen at a glance. Neither the purfling nor the black varnish can possibly beautify the tone. They are simply evidences of the art-instinct of the old Italian fiddle-makers."

SOME VALUABLE VIOLINS.

"The late David Laurie," says Arthur Broadley, "used to tell an interesting anecdote respecting the fiddle known as the Messiah Strad. 'I went to Paris,' said he, 'to call upon Vuillaume, chiefly in order that I might get a glimpse of the famous Messiah Strad. Vuillaume was in one of his mysterious moods. I made known to him my desire to see the Messiah. He said: "Yes, I will show you the violin: come this way." I entered a room in the centre of which was a large dining table, and on this dining table rested some objects concealed by a cloth. With an impressive gesture M. Vuillaume took off the cloth, and to my astonishment there appeared seven violins exactly alike. Said M. Vuillaume: "There is the famous Messiah." "But," I replied, "there are seven of them." "Exactly," said Vuillaume. "It is your duty as an expert to tell which is the Messiah, and which are the six copies

that I have made." Although Mr. Lawrie brought all his professional knowledge to bear, he could not for the life of him tell which was the real Strad and which were the copies.

Perhaps the most interesting violin in the world is the Joseph Guarnerius violin, now in the museum at Genoa. This instrument is the violin on which the famous Paganini played and which he acquired in the following way: Paganini in his early days was a slave to the vice of gambling. On one occasion he was so unlucky that all his money, his jewelry and even his violin had been lost at play. Arriving at Leghorn (at which place he was to give a concert), Paganini was in sore straits; he was, however, fortunate enough to meet an enthusiastic amateur—M. Livron, a French merchant. M. Livron was the proud owner of a most magnificent Joseph Guarnerius violin. On hearing of Paganini's predicament, M. Livron not only lent the artist this superb instrument but he also attended the concert. So astonished was he with the virtuoso's marvelous performance that, when Paganini approached him in order to return the violin, M. Livron at once exclaimed: "I shall take care never to profane the strings that your fingers have touched; it is to you now that my violin belongs." The violin was, on Paganini's death, bequeathed to the city of Genoa; the last time that this instrument was played was on Saturday, May 16, 1903.

The now famous young violinist, Hubermann, accepted the invitation of the Mayor of Genoa to play upon Paganini's violin. The instrument was removed from its case, the seal were broken and, after being fitted with strings, etc., the instrument around which hangs the glamour of the weird Italian's personality was caused to sound. "At first the tone was dull and weak; but very soon," says Hubermann, "I was lost to all around me. The beauties of the Guarnerius began to assert themselves, and the romantic side of the situation appealed to my listeners: it seemed as if the spirit of Paganini entered into my playing."

Perhaps the highest price ever offered for a violin was the twenty thousand pounds proposed by a wealthy American for the Paganini Guarnerius; but even this vast sum did not tempt the municipal authorities to depart from the conditions attached to the bequest, that is, that the violin "must remain in Genoa for ever and ever."

Some of the finest instruments have names, thus: The "Messiah," the "Dolphin," so styled owing to varying lights thrown up by the most beautifully figured wood of which it is composed; the "Gillott" Strad, so called owing to its former owner being Joseph Gillott, the well-known pen maker (this violin is now known as the "Emperor," and is in the possession of Geo. Haddock, Esq., the well-known violin teacher and collector). The "Capt. Kidd" Strad is a 'cello, and was played upon by the late Leo Stern. The "General Oliver" Strad is also a 'cello, and was presented to Signor Piatti by the general of that name; the instrument is now the property of Herr Mendelssohn, a banker of Berlin.

Some of the finest players use Strads. Joachim has three; two of these were presented to him by his admirers. Kubelik also plays a Strad, which was the gift of an admirer of his playing. Lady Hallé plays a Strad. And now our young English violinist, Miss Marie Hall, has discarded the Amati violin lent to her by her teacher and plays a most beautiful Stradivari, the price of which is said to have run well into four figures. But most of the finest and most valuable instruments are in the hands of wealthy collectors or of rich amateur players.

The writer has heard of several lucky finds, but it is seldom that the instruments of Stradivari or of Guarneri go a-begging. The most that bargain hunters may hope for is to pick up for two or three pounds a violin of one of the lesser known makers; even some of these may realize twenty, thirty or even a hundred guineas. Perhaps the most authentic case on record is the case of the "Betts" Strad. About eighty years ago the instrument now known as the "Betts" Strad was taken to Messrs. Betts, the violin makers in the Royal Exchange, and was offered to them over the counter for the modest sum of one pound. Mr. Betts, of course, bought the violin, and it turned out to be a magnificent Strad of the best period. Although often asked to sell it (as much as five hundred pounds being offered), Mr. Betts retained the violin until his death. It is now valued at two thousand pounds, and is considered to be one of the finest specimens in existence.

A YEAR ago, or more, the clever editor CATGUT. of the N. Y. Evening Journal wrote a lengthy editorial article on catgut, in which he rhapsodized most amusingly on the beautiful uses to which a dead cat may be put by a skilled maker of fiddle strings. This writer, though generally well-informed, was actually under the impression that the term catgut, as applied to fiddle strings, meant literally the intestines of a cat. Had he taken the trouble of acquainting himself more accurately with the subject that aroused his enthusiasm, he would naturally have given the feline family no credit for the "beautiful musical possibilities" of their internal anatomy.

All of which we briefly mention so that some of our readers may not, like the editorial writer in question, be misled by the term catgut employed in the following article. For this article we are indebted to *The Morning Post*. The experiments made by Dr. Benton should interest all players; and we have no doubt that many of our readers will be astonished when they learn the results of actual, scientific experiment with a fiddle string.

"Catgut," says *The Morning Post*, "as used in violin strings, has the specific scientific interest that it is an elastic solid which is intermediate in its properties between rubber and the metals. An examination of its elastic properties has lately been undertaken for the Carnegie Institution by Dr. J. R. Benton, and a preliminary note discloses some interesting results. For example, the E string of a violin, which was the example of catgut used in the experiments, was shown to have a breaking strain equal to 60,000 lbs. per square inch. It is therefore nearly as strong as copper wire, and must be classed as one of the strongest organic substances, far exceeding all kinds of wood (less than 20,000 lbs. to the square inch), leather (5000 lbs. per square inch), and hemp ropes (15,000 lbs. per square inch). Musical strings, as sold, are twisted, and tend to untwist when subjected to tension, and to twist up again when tension is removed. In order to study their elasticity the twist had to be removed, which was done by soaking the string in hot water. In these circumstances the string becomes very soft and contracts greatly in length. It then behaves very much like rubber and can be stretched like an elastic band. The tendency of E strings to break in dry weather is well known, and is due, of course, to the tendency of the string to contract with the decrease of moisture. The actual tension required on a violin E string to produce the proper pitch of 640 vibrations a second was computed by Dr. Benton by the well-known formula for the transverse vibrations of strings. It works out at about half the breaking load, so that when a violin E string is striking its proper note it is sustaining a strain equal to about 30,000 lbs. to the square inch.

A NOTE ON PRIMARY TEACHING.

It is related of Frederic Wieck, the father of Clara Schumann, and a celebrated piano pedagogue, that he thoroughly recognized the fact that children cannot take in too much at a time, and that development must be natural, that is, from practice to theory, and not from theory to practice. In his very first lesson Wieck would instil *Taktfestigkeit* (steady time-keeping) by making his pupils count aloud quite rigidly, ing) by making his pupils count aloud quite rigidly, at first without any music to it; so that they should only have to pay attention to time, and not have to listen to sound as well. Then he would turn to the piano and play first in simple, even beats, the pupil continuing to count to them. Thereupon, suddenly, he would introduce the rhythmic variation of a dotted note, which usually the child would follow in its counting instead of keeping on steadily (laughter). When steadiness was instilled he let the child use its fingers, taught it the notes on the piano, made up little exercises and studies suitable for it, and taught little melodies without any book, until there was quite a solid musical foundation, added to a primary control of arms, wrists and fingers. Also he would awaken the emotional sense of the elements of music by, for instance, at once making the children turn their backs and see if they could distinguish between the major and minor chords. He used to ask them "which laughs and which cries?" It would often be a whole year before he would teach them the notes from a book.

LITTLE RECREATIONS

Six Easy Pieces for Violin and Piano

By EDMUND PARLOW

Op. 89

No. 1. Cradle Song	- - - - -	\$.40
No. 2. Valse	- - - - -	.40
No. 3. In Dauntless Mood	- - - - -	.40
No. 4. A Cozey Chat	- - - - -	.40
No. 5. Sweet Dreams	- - - - -	.40
No. 6. Little Heroes	- - - - -	.40

This set of little violin-and-piano duets will be of great service to young violin students, in more ways than one. Technically the violin parts afford abundant illustrations of elementary first-position work, in bowing, fingering, phrasing, staccato, legato, crescendo, decrescendo, simple double-stopping, etc.

The themes are pleasing to the ear and effectively harmonized and contrasted. But, more than that, the compositions have a positive artistic value, because they are constructed in the true chamber-music style, and will therefore serve to educate the young violinist in that important branch of the art, and to set him fairly on the road toward correct ensemble playing.

Both parts are quite easy and simple, and are carefully fingered.

MAIL ORDERS Solicited and Filled Promptly to All Parts of the Country.

ARTHUR P. SCHMIDT

BOSTON LEIPZIG NEW YORK
120 Boylston Street 136 Fifth Avenue

Useful Teaching Pieces for the Violin.

Zimmerman, J. F. Little Tone Poems for Violin or Mandolin and Piano. Grade II-2.

4195. Flower of Love. Gavotte .40	4197. Joyous Life. Polka .30
4196. The Flower Girl. Mazurka .30	4198. Remembrance. Waltz .40
4199. Reverie .40	



These little pieces should be a welcome addition to the repertoire of violin and mandolin players. They are very melodious and fine examples of the dance rhythms in which they are cast. They lie chiefly in the first position.

Heins, Donald. Three Lyric Pieces for Violin and Piano.

4907. Valse Gracieuse. Grade III .50	4908. Serenade. Grade III .40
4909. Country Dance. Grade III .50	



Above is a representative number from a well-made set of teaching pieces for violin, the work of an experienced hand. They are nicely put together, melodious and admirably suited to the instrument.

THEO. PRESSER, 1712 Chestnut Street, Philadelphia, Pa.

"ROOT VIOLINS"

Are the best at any price; they have the tone that satisfies the Orchestra, Solo or Professional player. Prices, from \$5 to \$100. Free instruction to beginners. Our finely-illustrated catalog, giving prices and description of Violins and our Celebrated Crown Mandolins and Guitars, free to you.

E. T. ROOT & SONS
358 Wabash Avenue CHICAGO

The Hahn Violin School

FREDERICK E. HAHN, Director

Weightman Building, 1524 Chestnut Street, Philadelphia, Pa.

The Sevcik Method taught exclusively by Mr. Hahn and able assistants, from the rudiments to the highest grades.

H. R. KNOFF

Importer and Dealer
Fine Old Violins, Violas & Cellos

Also Bows, best Italian and German Strings, Cases and Trimmings. Maker of the Celebrated H. R. Knopf Violins and Cellos. Sole Agent for the celebrated Sartory, Paris, Violin and Cello Bows. Artistic Repairing. 119 East 23rd Street NEW YORK

Please mention THE ETUDE when addressing our advertisers.

Teachers' Round Table

CONDUCTED BY N. J. COREY.

Modulation to Remote Keys.

The editors of THE ETUDE are glad to receive words of appreciation from its readers. The following was received from the Sisters of St. Ann's Convent in British Columbia:

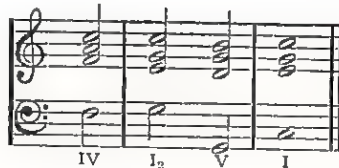
"We think your highly-esteemed journal THE ETUDE, is becoming more instructive and interesting every year. We were so glad to see in the TEACHERS' ROUND TABLE, of October and November, the very plain and simple explanations given therein on modulation. We have long desired to see this interesting subject treated in so plain and practical a way. Speaking for ourselves, we can say that the writer has supplied a long-felt want. We believe many other teachers might say the same. We hope the subject will be continued in succeeding numbers."

Others of our readers of the ROUND TABLE department have been inquiring why I have discontinued the papers on modulation during the past two months. Partly because they were crowded out by other matter, partly because I thought it would be a good plan for those interested to practice thoroughly the exercises given, and partly because of an able paper on the subject by Mr. Wilkins, in the November number, which furnished considerable matter for additional study, enough to keep elementary students puzzling for some little time. But because Mr. Wilkins' paper was along a line so entirely different from that which I was planning, I will finish my scheme in this issue. As I stated in my first article, I have had a number of letters asking for a simple means of passing from a given key to others of a remote relationship.

The relationship of keys is determined by the number of tones they have in common. The relationship of C and G is near, because they have all tones in common except one. The relationship of C and G-flat is remote, because they have only one key in common. When keys have many tones in common, it is easy to find a chord in common by which one can pass from one to the other. When they have but few tones in common, a more or less circuitous route has to be taken. It is impossible in an article of this kind to give a very full treatment of modulation to remote keys, as it presupposes a comprehensive knowledge of harmony on the part of the student. I will therefore give formulas whereby transitions may be quickly and simply made, leaving recondite modulations to farther theoretical study. For this purpose I will use C major as the initial key and write modulations to all the other keys, and the student having mastered these can readily learn to transpose them into the other keys.

It will not be necessary in this table to write separate modulating formulas to the minor keys, as too large a number of them is likely to prove burdensome to the student's memory. In actual practice there is not so frequent need to pass to a minor key as to a major, and when the need arises there are two very simple means of reaching the minor key without adding seriously to the number of your formulas, as I shall show the student readers of THE ETUDE in what immediately follows.

In every modulation there are three members: (1), the key which you wish to leave; (2), the transition chords, (3), the final cadence. The cadence is necessary in order to establish the new key firmly in the mind; otherwise there will be an instinctive sense that one should immediately turn back and regain the initial key. In the examples I have given in the former articles I have omitted the final cadence, but in future you should always complete your modulation with it. A good cadence is the following succession of chords, which may be enlarged upon by the player at his pleasure, after he has acquired experience and facility.



The simplest way in which to reach a minor key is to make a direct passage to the opposite mode; that is, from major to minor mode of same key name, by means of this cadence. Its use is shown in the following:



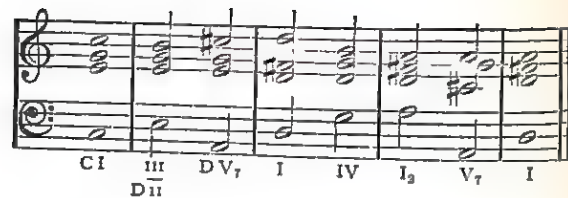
This is a modulation, for the reason that the opposite mode is a remote key, having considerable difference in signature. The passage, although rather abrupt, is practicable, however, because the dominant or key deciding chord is the same in both keys. You will notice, however, that in this case the second member of the foregoing modulating formula drops out. If now you wish to progress to any minor key, make your transition to the major key of the same name by means of one of the following formulas, whichever is most suitable for the case in hand, and then pass directly to the opposite mode. When you have thoroughly mastered and made your own the material supplied you in this article, you will be able to begin to figure out modulations for yourself, and doubtless will be able to work out modulations that will carry you more smoothly to the minor keys. Indeed, very many of these modulations can be very much improved in effect by enlarging them. Study the modulations in the pieces you are playing and examine how they are constructed. You will be able to find a great deal of assistance in this way.

In the October ROUND TABLE, directions were given for constructing a diagram showing what is known as the circle of fifths. Following this circle, which will show at a glance the number of degrees each key is from the starting-point, I will give a list of modulations to all keys, which will serve as a handy reference table.

1. Tonic to dominant, a nearly related key which has already been considered. You will now do well to combine the seventh chord with the tonic six-four, and add the cadence.



2. Tonic to supertonic, or up a major second. Two keys removed. Easily reached on the principle of the ambiguity of chords. That is, every major key has three major triads; it will be evident, therefore, that each of these triads may be in three major keys. The tonic of C, for example, may be the subdominant of G, and the dominant of F. As each minor key has two major triads, it may also be the dominant of F minor, and the submediant of E minor. By this principle you can, with the three major triads, make your way to ten different keys. In the next example the triad on the third degree of C is the supertonic triad of D.



3. Tonic to major key on the submediant, or down a minor third. In this the direct passage to the opposite mode, A minor to A major, is used.



4. Tonic to major key on the mediant, or a major third up. In the following the second chord is taken as the submediant of C, and left as the subdominant of E minor; the third chord, the second inversion of the tonic of E major, takes the place of the second inversion of the tonic in E minor.



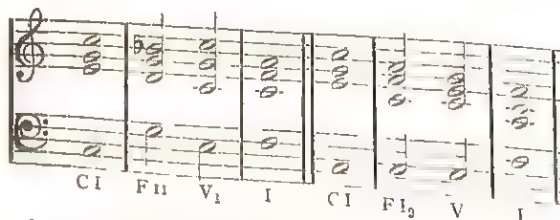
5. Tonic to major key on the leading-tone, or minor second down. Five keys removed. Rather a short cut, but possible in view of the relationship of the second and third chords, which may be considered as tonic and dominant in E minor, the dominant being quitted as the second inversion of the tonic of B major.



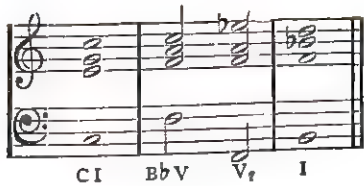
6. From tonic up an augmented fourth, or down a diminished fifth. Six keys removed, the dividing line in the circle of fifths. Somewhat abrupt, but as well as can be done briefly with only plain triads.



7. Tonic to major key on the subdominant. Having finished the sharp keys, that is, assuming C as our starting-point, we will now pass down the other side of the circle of fifths through the flat keys. Observe, however, that in starting from any other key it will not be all sharps nor all flats, in either direction, but partly each. Observe also, by the way, that a good modulation should introduce the note that is not common to the two keys. In the two following modulations to the subdominant, already given in a former article, the first is the best because it introduces the note B-flat which is not in the key of C, while the second is poor, as it does not introduce it.



8. From tonic to major key down a major second. An easy transition, as the subdominant of C is the dominant of B-flat.



9. From tonic up a minor third.



The foregoing may be analyzed a little more closely. The first chord is taken as the tonic of C, and quitted as the dominant of F minor. The second is taken as the tonic of F minor and left as the supertonic of E-flat major.

10. From tonic down a major third.



11. From tonic up a minor second.



It may be well to add, that in any case where the dominant triad is used, the seventh may be added to it.

12. From tonic up a diminished fifth, or down an augmented fourth.



STATE MUSIC TEACHERS' ASSOCIATIONS.

[THE ETUDE is pleased to give space to the following letters from the presidents of two of the foregoing associations of music teachers. We trust that our readers will carefully ponder over what Mr. Schmidt and Mr. Sacks have to urge. Organization, thorough and complete, is the keyword to success in the profession.—The Editor.]

Dear Mr. Editor:

May I call the attention of music teachers throughout our country to the value of our State and National Associations, through the medium of your magazine?

It is a strange thing that teachers do not see the importance of an organization of this character. The Associations that now exist depend upon a few hundred members who to all appearances represent the music teachers of their State.

State Associations should attract not only the so-called music teacher, but also supervisors of music in the public schools. This is a great, probably the greatest, field for musical advancement of music not attend Why, then, should these teachers of music not attend a music teachers' convention?

Music teachers are inclined to remain by themselves, to dig along their own little furrow from youth to age. They forget that by uniting with an organization which stands for advancement in all lines of their profession, they are doing the very best thing possible for their individual advancement and success. Why, then, for their individual advancement of today. Why, then, should any remain aloof from organizations already well established?

A musical convention attended by thousands of earnest teachers would be not only an inspiration to

every member, but would be a potent force in the advancement of music, and in the raising of the professional standing of the music teacher. Our Associations should contain only good teachers, so that membership would be a criterion of one's ability. Music will never be a recognized profession unless some legislation can be secured which will insist upon a certain degree of efficiency. A few hundred teachers in a State which may contain many thousands, will never be able to secure such legislation. But thousands of teachers surely would.

It is the duty of every teacher to join a State Association, and not only to join it, but to work with and for it. We can accomplish a world of good together. Singly, our efforts, though good, are in every respect minimized.—Carl G. Schmidt, President N. Y. State Music Teachers' Association.

Our Association has done good work during its ten years of existence. The general influence exerted has been characterized by unselfish endeavor and faithful service in following the objects formulated in our Constitution and By-laws—the betterment of the condition of music in Missouri.

Following are a few of its specific accomplishments: 1. We have elevated the standard of public taste in music in every town and its surrounding territory where we have held conventions.

2. We have introduced the study and practice of singing in the public schools of over thirty towns, which have engaged professional teachers as supervisors of the music.

3. We have given opportunity to a number of soloists to appear at our conventions; our essays and discussions have covered a wide range on various phases of the art of teaching.

Among the immediate aims of our Association are the following:

1. The establishment of a Chair of Music at the State University. (It may be of interest to know that the President and the Curators of the University are heartily in favor of this, and have promised their unqualified assistance, so that we hope confidently to see this cherished plan realized at the next meeting of the Legislature.)

2. The appointment of a supervisor of music in all towns of 2000 and over, throughout the State.

3. Encouragement to the Missouri composer by offering prizes for the best compositions in various styles, without restrictions concerning copyright, and by having the successful compositions performed at our annual convention.

4. The requirement of a certain standard of attainment from all teachers.

Among our present members may be found many of the foremost workers in music in Missouri, but we want every well-meaning teacher to become a member for several reasons:

1. We are striving to ameliorate the condition of teachers, to improve the standard of teaching, and to educate the public taste, and can do so a hundred times more effectively in an association than individually.

2. We need the moral and financial support of all earnest teachers.

3. We need to free the music profession from the taints of envy, jealousy and commercialism now so prevalent.

It cannot too often be said that the dignity of music as an art and profession must be maintained, and since our Association is pledged to this by the purity and loftiness of its aims and ideals, it would be a reflection upon the entire music profession of our State if it were permitted to dissolve or degenerate.

Teachers seem to forget that the profession of music teaching is a noble calling. Music is perhaps the finest of all arts, and requires on the part of its the finest of all followers a devotion and concentration of purpose that should make the pursuit of the highest ideals of our nation a constant pleasure to him.

Many sincere teachers, on reading the above, may yet feel that the musician's development must be worked out individually; that in the present state of things, combined endeavor is practically fruitless, and they would not expect to receive any personal benefit from our Association by becoming a member. To such I would urge that the advancement of the general state of musical culture and elevation of standards will bring about a condition of affairs that will make it far pleasanter for each of us to do our work, by reason of the increased enlightenment on

musical matters and greater encouragement given us by the public, and it would also make the struggle of the young teacher for recognition and patronage far less bitter than it is now.—Nathan Sacks, President Missouri State Music Teachers' Association.

THE MUSIC OF THE BALKAN GIPSIES.

BY W. VON HERBERT.

THROUGHOUT Southeastern Europe, excepting Greece, the professional practice of music is in the hands of the gipsies, who are considered and treated throughout the Orient—by Christian, Jew and Moslem alike—as accursed, unclean outcasts, indeed, as barely human. For this reason, the Balkan gipsy is pure in race. The so-called gipsies of England, the Zigeuner of Germany, the Bohémiens of France, are half-castes. The lowest estimate puts the number of gipsies in the Balkan countries at 700,000. To the Eastern gipsy the habitable world ends with the Austrian and Russian frontiers in the West and the North.

The reader may be interested in an account of several musical numbers as rendered by a typical gipsy band of eight or nine players, in a restaurant in Bucharest.

There are no desks; there is no music, printed or written; there is no program. The leader gives a note (the D, by the way); there is very little tuning; he strikes a chord, and they seem to know what he wants. It is Suppé's "Light Cavalry" overture, played with irresistible dash by this typical gipsy orchestra—three violins in two parts, viola da gamba, cello, guitar, zither beaten with hammers, Pan's pipes. They cannot read or write; they know nothing of printed music; they have never heard of eighth notes or of quarters, or diminished this and augmented that, of notes that are dominant or sounds that are tonic. Not one of them has ever had a lesson, except from his father. Tribal tradition has taught them. This "Light Cavalry" is but artificially acquired. The leader heard it performed by a military band, thought it suitable for money-earning purposes, listened a second time, a third—perhaps a fourth and fifth, I know not—and had it by heart. Mentally he arranged it for his little band; got its members to hear it, twice, thrice; taught it by rote, and behold the result. They play it with the military precision which the piece demands—they who know not the idea "bar"! All they know of civilized musical time—which their tribal music has not—is that you can, and must, count either four or three.

We sit out another piece of the light Vienna school, a military quick march of a Turkish type, then a Roumanian "hora," the national circle-dance, and at last we are rewarded. The leader rises once more and his expressive face shows that he is about to lay his soul bare. The other players do not, this time, straighten themselves and grasp their implements, but lean back in their seats with folded arms and knit brows, for he will speak to them in a language which they know and love. Only the zither player sits to attention, his eyes on the other's face; he will accompany.

What we are hearing now, played on a splendid fiddle, is unique and indescribable. It is an unwritten and unpublished gipsy ballad, cavatina, rhapsody—call it what you like; they call it to strangers by the Turkish word "ghazel," meaning short, slight poem—handed down by tradition from generation to generation for centuries past. They say they sang and played it when the gipsies were settled inhabitants of India and spoke "Indian" (i. e., Sanskrit) pure and undefiled. It has no "time"; there is no audible division into bars or periods; there is hardly any musical punctuation; it strikes me as being entirely in minor; and is quite simple in its structure. It is sad, with an unrelieved, overpowering sadness; it is beautiful, not grandly, or prettily, or serenely, but uncannily, beautiful; it is played with masterly skill and the utmost intensity of feeling. And it has made a tremendous impression; look at the audience and listen to the silence! It seems as if Satan has had a hand in the shaping of that soul-haunting melody. Its beauty is that of Dante's Inferno. But "melody" is a misnomer; so would be "tune"; and "theme" or "motif" would be quite misplaced; for these terms imply something crisp and terse, something graspable and something that can be worked into polyphonic intricacies. All this it is not. It is simply a musical recitation, a *parlando* on the fiddle. —Monthly Musical Record.

ANNOUNCEMENTS *by the* PUBLISHER

WE have in preparation a volume of C. Gurlitt's piano compositions, containing the very best of his writings. A large number of volumes by Gurlitt have been published, all containing some good pieces. Our purpose is to take the best from all the volumes, making one that will far surpass any yet published. Gurlitt, who recently died, was one of the most interesting of composers of light, educational music. All active teachers know that the new volume of ours will be useful with almost any pupil. The usual special offer will be made as on all new works of exceptional importance. In this case, the special offer price will be 20 cents, postpaid. Try at least one volume. This offer may be withdrawn at any time.

* * *

THE usual resumption of professional work after the Holidays apparently began a week or two sooner than usual this year. While we are never unprepared for the renewal of regular business, this season is fully testing our capacity—a small army of clerks being steadily engaged in filling the generous orders with which we have been favored, and as we attend to every order on the day it is received, the efficiency of the department is amply proven.

Apart from the unsurpassed excellence of our publications for teaching purposes and our liberal terms, we know of no better reason for the existence of such a large clientele than the mere fact that all orders receive prompt and careful attention at the hands of cultivated musicians and intelligent clerks. Although they are obtainable from any reputable music dealer, we find that a large portion of the musical public prefers to order direct from us, and were it not for the fact that we always take especial pains to meet the varied needs of teachers in every possible way, we are sure this would not be the case. That our business is large and steadily increasing we feel to be due to the established confidence in our ability to supply, without delay, just what is wanted, and upon better terms than can be had elsewhere.

* * *

WE have always striven to keep up our reputation for promptness and have long had the benefit of an excellent mail service, but our patrons at all points west of Philadelphia will be pleased to learn that owing to the recently inaugurated fast train service between this city and Chicago, connecting at that point with similar trains to more distant points between that city and the Pacific Coast, there is a gain of one whole day in the transmission of mails in either direction. We are now able to receive orders in the morning mail which formerly reached us late in the day or not until the next morning. This means even quicker and more satisfactory service than we have hitherto been able to give.

* * *

BEFORE another month has begun, those interested in choir music will be looking about for Anthems, Services and Sunday-school Exercises for Easter. As usual, we have anticipated the annual demand for music for this occasion and are prepared to send copies for examination to interested persons. On our advertising pages will be found a list of our own publications suitable for Easter, any of which we will cheerfully send for examination. We allow liberal discounts on quantities. Let us supply your wants this year.

* * *

A LITTLE later in the season there will be a great demand for music for exhibition, graduation, etc., and as it frequently happens that the procuring of suitable music is put off until the last moment, we urge our patrons to "take time by the forelock" and advise us at an early date as to their prospective requirements in these lines. We have an excellent assortment of music for four hands, six hands, two pianos four hands, and two pianos eight hands, both standard works and novelties; also two-part songs, trios, quartets and choruses for all voices. Our stock is particularly replete with music in these classes, and is at the disposal of our patrons for examination.

* * *

WE prefer but one return a year of the "On Sale" music, and that during the summer months. We are willing to correct any error that may occur. Should music need to be returned in order to assist us in the correction, the customer must mark plainly his name and address on the wrapper, that we may know from whom the music comes.

THE Handel Volume which we announced in last issue is progressing. The scope has been enlarged. All the literature of Handel is being examined, even his vocal works are being searched for material. There will be considerable letter-press work in the volume. Besides a sketch of his life and a portrait, there will be descriptions of the old dances and forms that appear in the book, a full account of such forms as the Courante, Chaconne, Passacaglia, etc., being given. We expect to make a volume of pieces by Handel that will be useful for every student, containing only the most playable of his compositions. The special offer is continued. For only 30 cents we will send a volume when published.

* * *

THAT the "second half" of the teaching season is in full swing is amply evidenced by the many requests we daily receive for "On Sale" music to be sent subject to settlement at the close of the season; this feature of our business is original with this house and has no successful imitators. Our "On Sale Plan" is simplicity itself; we make no burdensome requirements, do not stipulate that any particular amount shall be purchased outright or place an unreasonable short time limit within which returns are to be made. The plan is a boon to a music teacher, whether in a large city or in a country town; it simplifies the work of every teacher who tries it. We invite correspondence with regard to the "On Sale Plan." Terms and catalogues sent to teachers and schools upon application.

* * *

WE desire to give a little special instruction or information to our patrons on the question of express charges. On all shipments on which we prepay the charges we use a label plainly marked "Prepaid." Under no circumstances should anyone pay any charges whatever on a package so marked. If your express agent will not deliver without charges in such cases, it is wisest to refuse the package and immediately notify us.

We always prepay the charges whenever it is cheaper for us to do so. Otherwise, the label tells what the rate should be, and the express charges to be collected from the consignee.

* * *

OUR new music "On Sale" plan, which a large number of our patrons take advantage of, means the receipt of about 10 pieces each month selected from our publications of that month. In other words, it is only a portion of our new publications. We desire to say to teachers of large classes of piano pupils that we will gladly send our complete new publications, about 20 pieces each month, during the teaching season, "On Sale" under exactly the same terms as our present new music plan.

* * *

NO DOUBT, large numbers of our subscribers have occasion to carry about with them a music stand. By special arrangement, it is possible for us to make an offer for a limited time of a black japanned collapsible music stand enclosed in a substantial black leather case, post or express paid, for \$2.00. The transportation alone on this stand and case is 50 cents.

Do not forget that we also carry a full line of strings for all instruments, carefully selected for use during all seasons of the year.

* * *

ELSEWHERE in this issue among the advertising pages will be found a large part of our premium list. We have given during one year more than 10,000 premiums to our subscribers for getting subscriptions from among their pupils and friends. The most of these premiums were musical goods, collections of music, and books of musical literature. A glance at this list shows the extreme liberality with which such premiums are given. This is made possible because these articles we manufacture ourselves and figure them at their exact cost to us. Will every one of our subscribers aid us a little in the broadening of our field? We will appreciate the effort if it is only one subscription besides their own. Free sample copies are cheerfully sent by us either to a list of names or to our subscribers themselves to distribute. If any one desires to solicit subscriptions to THE ETUDE as a business, becoming an agent, our subscription department will be pleased to correspond with them.

POPULAR NOVELS as premiums is a new feature of our Subscription Department. We have just made an arrangement with the publishers whereby we can furnish one of the following books for two subscriptions to THE ETUDE. One may be a renewal if you like, but the other subscription must be new. The present list is

The Call of the Wild, by Jack London.

Graustark, by Geo. B. McCutcheon.

Raffles, by E. W. Hornung.

Dorothy Vernon of Haddon Hall, by Chas. Major.

These \$1.50 novels in best bindings have been out just long enough to prove their worth, but not so long as to lose any of their charm. Send \$3.00 with two names and addresses, and select the book of your choice.

* * *

It is very important that subscribers to THE ETUDE and patrons of the music business notify us immediately when they change their addresses. It is absolutely necessary, in sending this notice, to mention both the former and the present address, and to state whether the address is to be changed on the music account or on THE ETUDE subscription list, or on both.

* * *

A MISSOURI SUBSCRIBER writes regarding her premium for fourteen subscriptions:

"I received the *Musio Cabinet* Saturday. Thank you for your promptness. I am highly pleased with the cabinet, and shall continue to work for THE ETUDE. Please send me more sample copies."

We receive hundreds like this. Our premiums are all of exceptional value and the best obtainable quality. We buy at wholesale and give our premium workers the benefit of the best prices and discounts.

* * *

THE DATE on each magazine wrapper indicates the last issue for which the subscriber has paid. A great many letters and misunderstandings could be avoided if this simple fact were only understood and watched. To illustrate—"Nov. 1905" on the wrapper under the name, means that the November, 1905, issue ends the period paid for in advance. When this date appears on subsequent issues, it is understood by the Subscription Department that the paper is continued with the consent of the subscriber, and remittance will be made later for all copies after that issue. No receipt is sent for renewals. The corrected date on the next wrapper is all the acknowledgment necessary.

* * *

PHILIPP'S "EXERCISES IN EXTENSION" will be continued on special offer during the current month. These unique exercises offer the best material yet invented for the development of the hand in extension and for securing flexibility and certainty in all passages requiring expansion of the hand, especially in the large chords and arpeggio positions. In these exercises the result is gained by direct practice at the keyboard without the use of mechanical appliances or other physical work. A systematic practice of these exercises will result in a gradual stretching of the hand and a great gain in finger control, bringing within reach of the players many passages ordinarily considered impossible. The introductory price during the current month will be 15 cents, if cash accompanies the order; if a charge is to be made, postage is additional.

* * *

"THE MOON QUEEN," a cantata for young people, will be continued on special offer during the current month only, after which it will be withdrawn. The libretto of this clever little musical play is by Wm. H. Gardner, the music by L. F. Gottschalk. It is one of the best works of this sort that we have ever seen. The dialogue is witty and amusing, the music catchy and full of go. The cantata may be given either in costume and with actions or without. It is not at all difficult of preparation and the necessary costumes and scenery may be prepared with little effort and expense. The time of performance is about 35 minutes. The introductory price will be 25 cents, postpaid, if cash accompanies the order; if the amount is to be charged on our books, the postage will be additional.

ANNOUNCEMENTS *by the* PUBLISHER

DER KLEINE PISCHNA (The Little Pischna), by Bernhard Wolff, will be continued at the special advance offer price during the current month. This volume, which was originally intended to serve as introductory to Pischna's large work, has come into popularity among progressive teachers in the last few years. The work is a complete compendium of foundation technic formed in a modern manner. Each exercise is developed from a single technical figure which is carried out through all the keys. The work begins with the five-finger position and is logically carried out through the scales and arpeggios. The exercises in contraction and expansion, holding notes and in thumb crossing are particularly valuable. One great advantage over all similar works lies in the fact that each exercise is written out completely. Every teacher should make a thorough examination of the book, one of the standard technical works.

The special offer during the present month will be 30 cents, postage paid, if cash accompanies the order. If the book is to be charged, postage will be additional.

A FEW FACTS ABOUT BALTZELL'S HISTORY OF MUSIC.

1. ALTHOUGH published but two months, the first edition is nearly exhausted.
2. It has been adopted by a number of schools, conservatories and music clubs as the most complete and practical text-book in musical history.
3. It has been warmly endorsed by leading teachers and musicians.
4. It is the largest and most complete book for class and club use in the English language. Brought up to 1906.
5. The arrangement of lesson material is pronounced the best ever offered for the use of teachers and pupils.
6. It had the largest advance sale of any of the publications we have issued.
7. It contains 21 full-page illustrations, 70 smaller ones, and 52 music examples.
8. The price is \$1.75, with an extraordinarily liberal discount to schools.

THE MUSIC IN THIS ISSUE offers an exceptionally varied collection of pieces. Grieg's "Wedding Day" is one of the finest of his lyric pieces, and should be equal in popularity to the well-known "Norwegian Bridal Procession." Gounod's "Serenade" appears in a new transcription and makes a delightfully effective piano solo. Admirers of the modern French school will be pleased with Lacombe's "Air de Ballet," one of this writer's best pieces. Tchaikoff's "Danse Negre" represents the work of an experienced orchestral composer, who is very successful with characteristic rhythms and dances. His work is extremely melodious. Tourbie's "On With the Polonaise" is a majestic composition affording good practice in octave work and chords. C. W. Kern's "Ariel," a dainty waltz caprice, is this composer's most recent contribution. Trill's "Robinson Crusoe," a very clever little descriptive piece, is but little past the first grade of difficulty. "The Graces," by Wachs, is a four-hand number, a piece which is very popular as a solo, and should prove equally acceptable in duet form. Henry Parker's "What the Nightingale Sang" is a choice concert or recital song by one of the best-known English composers. The refrain, in waltz movement in this song, is particularly taking. Brackett's "Dear One," a very pretty short song of the lullaby type, is suitable either for teaching purposes or as an encore song.

BUTTONS FOR MUSICAL CLUBS. Teachers and pupils are delighted with the Beethoven buttons we have supplied to them. We are pleased to say that we are now able to furnish to our patrons a Mozart button, similar to the Beethoven, except that it has a portrait of Mozart on it. We will also continue our offer to send free to any teacher who has organized a club of her pupils, six buttons for the officers of the club. Additional buttons will be furnished for 30 cents per dozen, postage paid. The value of a distinctive mark like this, little though it be, has been proven to be remarkable. Teachers tell us that pupils are proud to wear the button on coat or dress. Order now while the supply lasts.

VOLUME I of the SELECTED CZERNY STUDIES, edited by Emil Liebling, is now off the press, and the special offer on this volume alone is hereby withdrawn. Volume I contains no less than 79 studies. They have been selected from all the easier opus numbers of Czerny, and comprise a wealth of technical material, splendidly prepared with all necessary editing, fingering and annotations, and closely and logically graded. Volume II is a direct continuation of Volume I, the material being chiefly selected from Czerny's intermediate works. It will equal Volume I in general interest and in the surpassing value of its material. During the current month, the special introductory offer on Volume II alone will be 25 cents, postpaid, if cash accompanies the order, or on Volume I and II if ordered together, 50 cents.

EVERY teacher of singing, every singer, every director of a school or conservatory of music who wishes to have a well-arranged and successful course of instruction in singing should examine Greene's "Standard Graded Course of Singing," published in four books, each intended to furnish material and a basis for a year's study, leading to graduation and preparing either for teaching or public singing. The first three books are already on the market, the fourth and last is in the hands of the engraver and will be ready shortly. This contains material for thoroughly artistic singing and study in interpretation of the various styles of vocal music, giving to the pupil who has gained technical command through the use of the exercises in the previous volumes, the style and finish that a professional singer must have. Until Volume IV is ready we will accept orders at 40 cents each, postpaid, if cash accompanies the order; if a charge is to be made, postage is additional.

VOCAL STUDIES FOR SOPRANO OR TENOR. We have made arrangements to become the publishers of a very useful work by George Whelpton, which should be in the hands of every teacher and singer. The range is such that most of them can be used by any medium voice. The writers drawn upon in compiling the work are Abt, Concone, Vaccai, Bellini, Marchesi and Sieber, and include studies in the various technical forms, such as legato, portamento, staccato, embellishments, with special attention to the trill. In addition, there are a number of fine vocalizes for promoting style and finish. During the present month we will accept orders for introductory purposes at 30 cents, postage paid, if cash accompanies the order. If a charge is to be made on our books, postage is additional.

THOSE who overlooked our January 60 cent offer for six months' trial subscription missed a bargain. It pays to follow very carefully the advertisements of each issue! We are glad so many accepted the offer.

DURING the past few years summer schools have become more and more a factor in musical education. They enable teachers to refresh their knowledge and prepare themselves for the fall session, and are of great assistance to students in preparing them to enter upon their studies in the fall.

To those schools and teachers of music who contemplate holding a summer session during the coming summer, THE ETUDE offers the cheapest and most effective method of reaching the people who will be interested in their courses. Several summer school announcements will be noticed in this issue. A strong, well-displayed advertisement in the next four issues of THE ETUDE will add greatly to the success of any summer school.

We make special rates for this sort of advertising, which, considering our circulation, are lower than those obtainable from any other journal. We shall be pleased to quote these rates to any teacher, school, college, or conservatory upon application.

WHAT OUR PATRONS SAY ABOUT BALTZELL'S "HISTORY OF MUSIC."

I have received one copy of the "History of Music," by Baltzell, and like it very much. I consider it quite complete. Please send another copy.—*Maudie Minton.*
I received my copy of "History of Music," by Baltzell, and consider it very good. Please send at once two more copies.—*Mrs. P. J. Moore.*
I have received Baltzell's "History of Music." Words

cannot explain my satisfaction. It is the best text-book of musical history I have seen. It is neatly printed and the matter of the book at once attracts the attention. The paragraph titles are so well placed that it is very simple to remember them.—*Daniel Bloomfield.*
Baltzell's "History of Music" is clear, concise, interesting (what concise books rarely are), well arranged for text-book purposes, timely, up-to-date and well bound.—*J. Carl Whitmer.*

It affords me great pleasure to express my hearty approval of Baltzell's "History of Music." The arrangement by which it associates events of general history with the development of musical art makes it especially useful to the student.—*Sister Mary Cecilia.*

I have received the "History of Music," by Baltzell, and find it quite exhaustive and especially adapted for use in class work. The work is also a splendid book for reference.—*C. A. Ward.*

I find the "History of Music," by Baltzell, an excellent book for use in teaching pupils. Everything in it is clear, concise and to the point; everything needful for teaching purposes, and nothing superfluous, and above all, it gives a system for teaching the history of music, which as a usual thing is taught in rather a haphazard and disjointed manner.—*Otto Mers.*

The "History of Music," by Baltzell, is a complete text-book, and I will introduce it in our music club next year. It is just the kind of work I have been looking for for some months, and it certainly fills the bill.—*Mrs. Sam. P. Sanders.*

SPECIAL NOTICES

Professional Want Notices are inserted at a cost of five cents per word, cash with order. Business Notices, ten cents per word, cash with order. Do not have replies directed to this office.

AGENTS TO SELL TO FAMILY TRADE, MUSICIANS and students, a very popular publication. Write for particulars. Room 105, 1714 Chestnut St., Phila., Pa.

BOYS WANTING SOMETHING TO DO AT HOME, out of school hours, should write for our Free Dollar outfit and instructions. There's fun and good experience in making money this way. THE ETUDE, 1712 Chestnut St., Phila., Pa.

PIANO TEACHERS, WE HAVE JUST PUBLISHED "When Twilight Falls Reverie," by Engelmann. We will send one copy, free, for a limited time. Send stamp for postage. Ideal Music Co., 604 N. 53th St., Philadelphia, Pa.

MUSICIANS. THE "PRESTO" MUSIC TURNER enables you to turn your music in an instant when playing. Something new, practical and economical! Sample, 10 cents in silver. "Presto" Music Turner Co., 5 Arcade, Grand Rapids, Mich.

WE NEED A NUMBER OF MUSIC TEACHERS, Voice Culture, Piano, and combination, beginning January 1st, and session 1906-07. The Interstate Teachers' Agency, 614 Canal Street, New Orleans, La.

MME. LUISA CAPPIANI, THE FORMER PRIMA Donna of German and Italian Opera, receives pupils at her Studio in New York City. Mme. Cappiani is quite a celebrated artist, having met with flattering success both in Europe and the United States. Her success as a vocal teacher is assured. For full information, address, Mme. Luisa Cappiani, The Gosford, 236 West 55th St., New York City.

DIRECTOR OF VOCAL DEPARTMENT IN LARGE College and Conservatory of Music wishes to purchase interest in good Conservatory of Music and take charge of Vocal Department. "Z." care of THE ETUDE.

A GENTLEMAN MUSICIAN WITH YEARS' EXPERIENCE desires a location to teach Piano, Organ and Voice Training, also to establish Musical Societies for adults and juveniles.

Orchestral Work a valuable branch, also all theoretical and literary studies taught in classes or individually. The West preferred.

Address, Mr. E. K. Hepburn, in care of Theo. Presser, 1712 Chestnut St., Philadelphia, Pa.

CONSERVATORY OF MUSIC FOR SALE, LOCATED in a large city, is chartered and over a quarter of a century old. Will sell on easy terms. Address, B. E. care of THE ETUDE, Philadelphia, Penna.

TWENTY-FIVE ENCORE SOLOS, A COLLECTION OF brilliant vocal solos, published by The J. A. Parks Co., York, Neb., was advertised on page 2 of the January issue of THE ETUDE, at a price of 50 cents, net. This price was inserted in the advertisement through an error. The proper price is \$1.00, net. See advertisement on page 50 of this issue.

A NEW AND WONDERFUL MUSICAL INSTRUMENT.

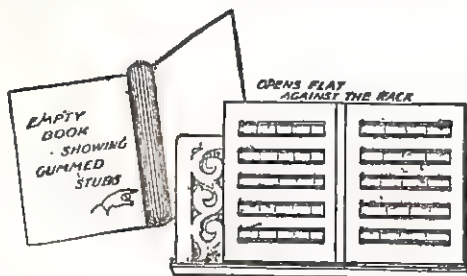
Messrs. L. F. and D. P. Boyd, of Toledo, Ohio, have invented a truly wonderful and unique musical instrument, which has been named Dolceola. It is similar to a large zither, and is fitted with a piano keyboard having chromatic scale with the bass clef arranged in groups so that anyone who can play any air with one finger on the piano can play the Dolceola, giving the effect almost identically of two mandolins and two guitars. This instrument is gaining great popularity with teachers.

Miss Sophia E. Decker, Superintendent of Primary Schools, Toledo, writes a recent letter to the Company, in which she says that she is delighted with the Dolceola. She states that it is a great benefit in teaching singing to the children, and she uses it with great success in keeping their voices to proper pitch.

The Dolceola is now quite generally introduced over all the country and is sold by most music dealers. Nothing invented in years in the musical line has created so much genuine enthusiasm and praise from music lovers, music teachers, music dealers and others. It makes delightful music for dancing, for concert or accompaniment, and is sure to meet with a large sale. (Adv.)

Keep Your Music Nicely Bound

It doesn't pay to have it torn, ragged, and hard to find.



THE KIMSEY MUSIC BINDER

has a flexible cover—sheet music size—that can be easily rolled; will save the edges of your music and make your collection look neat and attractive always.

It contains a sufficient number of gummed stubs to hold 80 pages of music, and when you have once pasted them they are where you can find them for all time to come.

Every Music Teacher and Student will recognize the value of this Binder—it is a music, time, money and mind saver.

Ask for THE KIMSEY GUMMED STUB FLAT OPEN MUSIC BINDER at your music store; or, we will send it to you on receipt of price.

Extra Heavy Paper Cover, 50 cents

WM. SCATCHARD, JR.

500 ODD FELLOWS' TEMPLE, - PHILADELPHIA

WANTED 50,000 Agents.

50 PACKAGES SEEDS, 50c.

How to Make Money Easy. You can sell these HIGH GRADE SEEDS at 5c. each to your neighbors, and make \$2.00 for your trouble, for only a few hours' work. This is a grand chance to make money for a small investment. Some of our agents have cleared \$200.00 in cash. Send 50c. and we will send the seeds at once, delivered to you, postage paid. Order early. Address
SOMERVILLE NURSERY, SOMERVILLE, MASS.

1000 Plays of every style, kind and variety, also stage effects, theatrical paraphernalia, wigs, make-up, costumes, scenery, etc., can be found in our new catalog; over 100 pages, illustrated, which will be sent on request, postpaid.

SEND FOR IT TO-DAY.

FREE THE CREST TRADING CO.
154 W. 14th St., New York

THE BEST AND CHEAPEST HOUSE

J.W. PEPPER BUILDING OUR BIG ILLUSTRATED CATALOG OF

music AND MUSICAL INSTRUMENTS FREE FOR BAND & ORCHESTRA

ESTABLISHED 1876. SATISFACTION GUARANTEED OR MONEY REFUNDED.

J.W. PEPPER 8th & LOCUST ST. PHILADELPHIA, PA.

FIVE SKETCHES FOR PIANO

By L. V. RUHL.
Fancy Free (Mazurka)
Some Day
Cradle Song
Forget-Me-Not
For teaching purposes there are none better.
Will supply teachers with one copy each on receipt of 25c.
One order only at these rates.
R. F. SEITZ, Publisher, Glen Rock, Pa.

TEACHERS OF THE PIANO.

Send us 6 cents in Stamps for sample copy of our new Revere, "VOICE OF SPRING," by the popular writer, Bert R. Anthony. Upon hearing from you we will send the music catalogue of the "Anthony Edition" publications with Music Teachers' Special Order Blank. Let us hear from you.
ANTHONY BROS., Fall River, Mass.

YOUR MUSIC IS TORN!!!

It will take one minute to repair it by using **MULTUM-IN-PARVO BINDING TAPE**

5-yard roll of white linen or 10-yard roll of paper, 25c each, postpaid.
If your music dealer does not carry it SEND TO

Theo. Presser, Philadelphia, Pa.,
or Multum-in-Parvo Binder Co., 624 Arch St., Phila., Pa.

THE AMERICAN MUSIC JOURNAL, Cleveland, O.
Official Organ of the National Qualified Music Teachers' League.
Published monthly, 52 pages. Enamelled paper. Cover in color. Ten half-tone cuts. Excellent reading. Three departments: Harmony Studies for Violin, \$50.00 Gold Medal Contest. Music free. 5,000 premiums. Full particulars in Journal. If you mention THE ETUDE, sample Journal 10c. None free. Agents Wanted.
Please mention THE ETUDE when addressing our advertisers.

MUSICAL ITEMS

AN organization has been formed in New York City to be known as The New Music Society of America, which has for an object to create conditions favorable for the artistic activity of the American composer, and of promoting performances of serious new works of native origin. Arrangements have been made with the Russian Symphony Society of New York City. Mr. Modest Altschuler, conductor, to interpret the compositions selected for performance. Three concerts are to be given this season, the dates to be announced later. The Society will be glad to receive orchestral scores (the only class of works now under consideration) from American composers. The committee consists of Mr. Altschuler, Rupert Hughes, N. Clifford Page, Lawrence Gilman. Communications should be made to Mr. Gilman, 227 E. 72d Street, New York City.

A SUBSCRIPTION has been taken up in Brescia, Italy, to provide a memorial tablet to Gaspar di Salo (1542-1609), the celebrated violin maker, whose instruments are still highly esteemed by connoisseurs. Guarnerius seems to have followed the model and principles of di Salo.

THE Department of Music at Columbia University has arranged for a series of lectures on musical subjects, open to the public. Three courses were included. Prof. Wm. Hallock gave a series on acoustical topics, "The Physical Materials of Music," "The Physical Basis of Music," "Musical Scales," "The Quality of Musical Sounds." Miss Alice C. Fletcher, of the Peabody Museum, gave two addresses on "The Emotion of the Music of Savage Races" and "Form in the Music of Savage Races." Prof. George C. Gow, of the musical department of Vassar College, gave four, "Musical Form in the Polyphonic Period," vocal and instrumental, "Musical Form in the Classical Period," "The Problem of Musical Form in the XIXth Century." Other lectures will be given during the present school year.

BERLIOZ wrote of himself, in a letter recently published: "I am Classical-Romantic? I have no idea what it means. By classical art I mean an art that is young, strong and genuine, thoughtful, passionate, in love with beautiful forms and perfectly free. And I call classical all that is original and great. Gluck and Beethoven are classics: they always said what they wanted to say, heedless of rules. Virgil and Shakespeare are classics. Being classical, I live often with the gods, sometimes with thieves and devils, never with apes."

SAFONOFF, the Russian conductor, now in this country, was born in 1852 in the Caucasus. He studied with Leschetizky when the latter was in Russia, and became a teacher in the conservatories at St. Petersburg and Moscow, being made director of the latter in 1889. He is conductor of the Russian Imperial Music Society of Moscow.

HENRI MARTEAU, the French violinist, is in this country for a few months' stay.

A MOVEMENT is under way in Minneapolis to promote popular instruction in music. The city has been divided into districts with a central meeting place in each district. Classes will be held regularly under a competent teacher at a nominal charge of ten cents a lesson. A number of well-known musicians have promised their aid. Several churches have offered assembly rooms for the class meetings.

A NATIONAL musical library is to be started this year in Germany. Not only German but outside publishing firms will support this enterprise.

THE following interesting item comes from a sale of musical instruments in London, November 22d: A Strad, date of 1703, \$2000; a Strad (1684), \$500; a Guarnerius viola (1733), \$350; a G. B. Ruggeri, \$290; a Nicholas Amati (1640), \$1725; a Seraphin violin, \$625; a Guadagnini cello, \$300; a Vuillaume violin, \$260; a G. B. Ruggeri cello (1715), \$200; a di Salo violin, \$125; a C. G. Testore violin, \$100; a viola by Teichler, Roine (1720), \$200; a Tourte bow, \$25; a bow by Voirin, \$25; a cello bow by Tourte, \$80; a Tubbs bow, \$35; a Henry (Paris) bow, \$25.

A PHILHARMONIC Society has been formed in Montreal; the scheme of operations includes a yearly visit of the Pittsburgh Orchestra; there will also be a series of classical chamber-music concerts and a series of popular people's concerts.

VINCENT D'INDY, the French composer, gives Boston the palm for appreciation in musical matters.

A WELL-KNOWN German critic thinks we are on the threshold of a Gluck renaissance. When "Alceste" was first brought out, the composer wrote: "Alceste is not written for any time or any people. After 200 years it will have the same interest, for it is based on nature, and that can never be overthrown by fashion."

THE tour of the Russian Symphony Orchestra, of New York City, under Safonoff, the celebrated Moscow conductor, with Rachmaninoff and Lhevinne as soloists, seems to have been an attractive proposition to concert managers. All open dates were taken up in advance.

ALBERT SPALDING, a young American violinist, has had fine success in Europe this season. He was born at Chicago, August 15, 1888. He studied in New York, Italy and Paris, at the Conservatoire, under Lefort.

THE house in which Bach was born at Eisenach has been purchased and is to be fixed as a Bach Museum. It will contain old manuscripts, portraits, correspondence and all kinds of souvenirs of Bach, as well as a valuable collection of musical instruments. The room in which the great composer was born is still in good condition.

MR. LOUIS A. COERNE's opera "Zenobia" was produced at Bremen, Germany, December 1, 1905, with gratifying success. A second performance also showed much appreciation. Mr. Coerne is an American by birth and is at present professor of music at Smith College.

THE University of Oklahoma has an orchestra which is to make a tour of the leading cities of that section. RUBINSTEIN is said to have given away \$250,000 in charity during his lifetime. He was always ready to give concerts for the benefit of his suffering countrymen.

A MUSICAL "settlement" is a feature of life in the Jewish section on the East Side, New York City. It is maintained by a philanthropic woman, Mrs. Lieberman. She says: "Many who have heard of the school and its project deem it superfluous and a luxury to teach children of the very poor the art of music, but I do not agree with them. Anything that can render another person is not superfluous. Unlike most schools, we do not turn away applicants who have apparently no talent. The very desire which prompts them to save their pennies in order to take a lesson, and the time which they devote to

practice day after day, is in itself a sermon and worthy of appreciation, whether they ever develop a marked aptitude or not. Most of the children are, however, much above the average in both natural talent and their untiring devotion to practice!"

KUBELIK heard the Hungarian boy violinist play at Edinburgh some months since. After the concert, the two went to the hotel and Kubelik showed his Guarnerius violin to the boy, who was so enraptured that he could scarcely be persuaded to stop playing. Kubelik was so much pleased with the boy's talent that he agreed to let the latter have the instrument at the price he had paid for it, which is understood to have been upwards of \$10,000.

THE annual report of the Librarian of Congress, for the year 1905, contains some figures of interest to musicians: 22,671 pieces were added to the Library by copy-right. July 1, 1905, the total number of volumes and pieces in the music division was 409,352. The section devoted to musical instruction contains a total of 7722 volumes and pieces. The collection of musical literature class M (Music) have strengthened to a very notable degree the collection of compositions by eminent composers of the last fifty years, for example, Tchaikovsky, Liszt, Brahms, Bruckner, Cesar Franck, Dvorak, Debussy, Richard Strauss, and others. The collection of a few rare pieces have been further developed, and not Americana. Among these last the autograph score of Edward MacDowell's Indian Suite, presented to the Library by the composer, and four autograph sonatas for brary by his grandson, Mr. Lewis J. Davis, deserve particular mention.

OWING to the peculiarities of German law, Schumann-Heink, since her marriage to an American, no longer controls her estate in Germany and loses the custody of her children. An arrangement has been made whereby her younger children accompany their mother to the United States on condition that they be educated according to German ideas, and that the boys return to Germany for military service when they have reached the age when service is required. In case they do not go back, their share of their mother's estate will be confiscated.

A SKETCH of MacDowell and his works has been written by Lawrence Gilman, of New York, and published by present time, is so much broken, that he will not be able to work at composition for a long time to come. This condition is largely due to overwork.

RICHARD STRAUSS' new opera, "Salome," based upon Oscar Wilde's play, produced in Dresden, December 9th, quired a large force, the orchestra numbering one hundred and four men. A new instrument called "Heckel-clarinete," was used. Among the subordinate instruments used were two pairs of castanets, four pairs of cymbals, bells, a Munich critic suggested the addition of a locomotor whistle, a fog-horn and a battery of howitzers. The score is said to be a most remarkable one, Strauss outdoing himself in his daring effects.

MRS. ETELKA GERSTER has reached New York for a stay of several months, during which time she will teach at the Institute of Musical Art, vocal department.

A NUMBER of prominent Roman Catholics of New York City, both clergy and laity, are giving support to a movement to produce religious dramatic oratorios under the auspices of the school of music. The idea is to develop a religious school of music.

MRS. GADSKI will leave the United States in the spring and will sing in Europe. She has not been able to make satisfactory terms with Manager Conried to appear in opera in this country.

THE Stoughton Musical Society, the oldest musical organization in this country, held its one hundred and twentieth annual meeting, December 31st.

HENRY HOLMES, formerly professor of the violin in the Royal College of Music, London, died in San Francisco, where he lived for some years past, December 9, 1905.

ROSETHAL is to play one hundred concerts in the United States, next season.

A MOVEMENT is in progress at Indianapolis to erect a large, modern auditorium to be used for musical purposes.

A CLEVELAND correspondent reports that John D. Rockefeller is to make a large contribution to a fund for a fine music hall in that city.

At a conference of collegiate and secondary teachers of music, held at Columbia University, in December, it was proposed that music be added to the optional requirements for entrance to American colleges. This is in line with the action of Harvard, where music may be counted toward the requirements for admission.

JOSEF HOFMANN will make his residence in Potsdam, a suburb of Berlin.

EMIL PAUR, conductor of the Pittsburgh Symphony Orchestra, says that no great orchestra can thrive without assistance from the Government or some rich man, and claims that the statement is as valid for the United States as for Europe.

A NEW orchestral work by Debussy, "The Sea," was brought out in Paris in December, and like other works by this radical among composers, has aroused a great deal of discussion. It contains three sketches, "From Daybreak to Noon on the Sea," "Sport of the Waves," "Dialogue of the Wind and the Sea."

THE Board of Directors of the Cincinnati Music Festival Association make the following announcement: The seventeenth biennial festival will be held during the first week of May, 1906. Six concerts will be given: Evenings 2d, 4th, 5th; afternoons of Friday and Saturday, May 1st, 3d and 5th. Mr. Frank Van der Stucken will be the festival conductor. The chorus will number three hundred and fifty voices.

By invitation of the Board of Directors, Sir Edward Elgar will be Guest-Conductor at this Festival, and will be in charge of four of the programs.

The following named choral works and works having choral parts will be given at the Seventeenth Festival: Bach: Cantata, "God's Time is the Best." Beethoven: Ninth (Choral) Symphony. Benoit: Cantata, "Into the World." Brahms: "A German Requiem." Debussy: "The Blessed Damozel." Elgar: "The Apostles." Fauré: "The Dream of Gerontius." Strauss: "Till Eulenspiegel." Van der Stucken: "Triumphans." The compositions by Benoit and Van der Stucken are written for children's chorus with orchestra, and one thousand children from the public schools of Cincinnati will participate.

The soloists engaged for the six Festival concerts have been chosen with the single purpose of securing the best interpretations of the works to which they have been assigned. They are: Sopranos: Mme. Johanna Gadski. Baritone and Basses: Mr. Frangcon Davies, Mr. Herbert Witherspoon, Mr. Charles Clark.

HUMORESQUES.

BY ALFRED H. HAUSRATH.

Daughter: "Why are some singers so stuck up?"
 Father: "It is the fault of the critics; they give them so many thrusts."

The Parent: "A composer, my child, is a person with a genius for music and the ability to express his thoughts in writing."

The child: "Then a critic must be a sort of decomposer."

Director Conried, of the Metropolitan Opera House, has been knighted by Emperor Francis Joseph. This is the first time an American stage-manager has been so honored. The emperor has given us a sort of "first knight" performance.

Many persons say they love music, but judging from their actions it is doubtful whether they understand the gentle art of making love.

"There's no use talking," said the oracle, "the public does like sound, and plenty of it. Why, I attended a performance at the New York Hippodrome the other night and the orchestra was doing some fine work, while the audience was busily engaged in tête-a-tête work, perfectly oblivious of the music. Suddenly the cowboys appeared on the stage and rent the air with a chorus of pistol shots; instantly everybody was all attention, and several people declared they heard pins drop, between the volleys. Yes, the people love sound, particularly vigorous sounds."

AT THE MUSICAL.

"I take a great many liberties in my singing," said the wheezy tenor.
 "One of which," thought the silent man, "is singing before an audience."

Enthusiastic Amateur: "He has wonderful execution."

Mr. Eardrum: "Yes, I believe it. I love music, but if he plays much longer he'll quench the last spark of music in me."

Miss Dubious: "Whenever I hear Mr. Fiddler play I have a peculiar, indescribable longing for something, and I don't know what."

Mr. Certane: "I feel the same way, except that my longing takes a definite shape."

Miss Dubious: "What is that?"

Mr. Certane: "I long for something heavy, like a club or a brick."

HER LITTLE JOKE.

Young Mother: "Our new organist reminds me of baby."

Young Father: "Why so, my dear?"

Young Mother: "He plays with his feet."

"I live only in my music," said the shabby-looking musician whom everybody had forgotten to pay.

"Are you really a lover of rag-time?" asked the simple Miss.

Did you evergentlereader try to write a littlerhyme
 When the neighbor's loud pianowas a workingovertime?
 Do you realize how tough it is to make a decent showing—

How you
 Have to think
 In

ragtime when

A

Pianola's going?

—N. Y. Evening Mail.

First Roman (while Rome is burning): "Just listen to Nero's playing. Dost appreciate his marvelous technique?"

Second Roman: "Hardly. I'm in the fire insurance business."—Brooklyn Eagle.

TO A POOR SINGER.

We'd feel less pained that when you sing
 You murder every song.

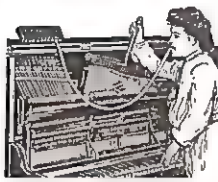
If you'd but quickly kill the thing.

Not torture it so long.

—Catholic Standard and Times.

PIANO TUNING PAYS

Our Graduates Earn \$5 to \$10 Per Day the Year Round



THE TUNE-A-PHONE IN USE.

IF you are receiving less, we CAN DOUBLE YOUR EARNING POWER. We teach PIANO TUNING, ACTION REGULATING, VOICING, AND FINE REPAIRING, all in one practical, easy and complete course, taken at your own home BY CORRESPONDENCE. Under our PERSONAL ATTENTION system of instruction, and by use of our exclusive invention, the TUNE-A-PHONE, ANYONE WHO CAN HEAR can learn to tune. After two or three months of LEISURE HOUR STUDY, you can BEGIN TO EARN MONEY by tuning, regulating and repairing pianos. When you have finished our EASY, THOROUGH, FASCINATING course, we will grant you a DIPLOMA accepted everywhere as PROOF OF SKILL. You will then be in possession of a business that will make you INDEPENDENT AND YOUR OWN MASTER FOR LIFE.

WE SUPPLY FREE A TUNE-A-PHONE, also a working model of a full size, modern upright PIANO ACTION, also the necessary TOOLS, for each student.

Many professional tuners study with us to perfect themselves in their art. SCORES OF MUSICIANS take the course that they may be able to care for their own instruments. But more take our course as a SURE MEANS TO MONEY-MAKING. We fit our students to command splendid profits in the pleasantest of professions. Read what some of our graduates say about it:—

"I average \$9 a day."—SIMPSON THOMAS, Aquebogue, N. Y.

"I easily make an average of \$5 to \$3 a day."—JOHN T. HANNAM, Galt, Ont.

"I made \$10 fixing two old pianos."—MRS. S. A. ALBERTUS, Los Angeles, Cal.

"I made \$31.50 the first two weeks, and \$5 to \$12 per day thereafter."—CAREY F. HALL, Coffeyville, Kansas.

"I am earning good money since I began tuning, repairing, etc. Last week I took in \$27.50, and next week I am sure I can raise that."—RAY J. MAGNAN, Manistee, Mich.

"This profession, I find, is one that is surely not overcrowded. At a place where there are several older tuners, I get more work than I can easily dispose of, from which I realize from \$2.50 to \$3 per instrument."—J. W. UNSER, Tiffin, Ohio.

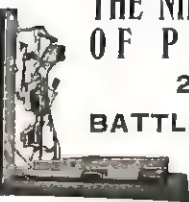
"My best day's earnings has been to tune four pianos at \$3 each."—(REV.) C. D. NICKELSEN, Hood River, Oregon.

"I made \$36 last week and \$212 the last two months tuning and regulating pianos."—JOSEPH GRIBLER, Astoria, Oregon.



NILES BRYANT
DIRECTOR.

LET US MAKE YOU LIKEWISE PROSPEROUS



THE ACTION MODEL.

THE NILES BRYANT SCHOOL
OF PIANO TUNING

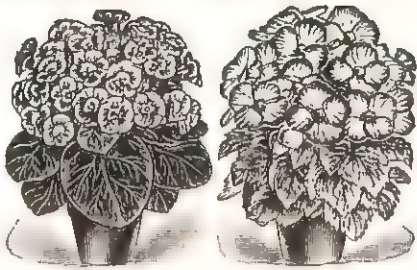
204 Music Hall,
BATTLE CREEK, MICH.

Send To-day For FREE Illustrated, Descriptive Booklet.

A TONIC

Horsford's Acid Phosphate

Half a teaspoonful in half a glass of water,
 refreshes and invigorates the entire system.
 A strengthening tonic and nerve food.



40 BULBS, 25 Cents.

For in or out of doors growing Gloxinia, Begonia, Iris, Sella, Tuberoses, Jonquils, Daffodils, Oxalis, Freesia, Tulips, Hyacinths, Crocuses, Japan Lily, Snowdrops, Narcissus, Allium, Chionodoxa, Paeonia. For 25c, stamps or coin, we will send this magnificent collection of bulbs, and also as a premium a fine collection of flower seeds, 250 varieties. Order to-day, and be sure to get them in time for planting.

WOODLAWN NURSERY, MALDEN, MASS.

Please mention THE ETUDE when addressing our advertisers.

THE EVERETT PIANO

The best symbol of musical culture

¶ You can usually estimate with reasonable accuracy the intellectual aspirations in a home by the class of books in the library.

¶ An Everett in the music room denotes musical culture throughout the home.

¶ The greater sum necessary in the purchase of an Everett does not constitute a larger expense account, but is an additional investment in a finer and more valuable property.

¶ The greater durability of an Everett and the more perfect achievements resulting from its use are the extra dividends you receive on a judicious purchase.

¶ If you are really interested in the purchase of a piano, write us and we will give you facts which attest the above.

The John Church Company

Cincinnati

New York

Chicago

Owners of The Everett Piano Company, Boston, Mass.

CANTATA

The Singing Leaves

Price, 60 Cents

By GRACE MAYHEW

The Words by JAMES RUSSELL LOWELL.

A SHORT, BRIGHT, and easy cantata for baritone, tenor, and soprano solos and mixed choruses, with piano accompaniment and violin obligato. This work is especially suitable for small societies, or for societies wishing an effective number for a miscellaneous program. Miss Mayhew has the gift of graceful melodic inspiration, and handles a chorus to good advantage. The solo work is very pretty throughout.

Theo. Presser, 1712 Chestnut St., Philada., Pa.

THE LATEST WORK OF A POPULAR COMPOSER

VESPERS No. 3, in D

By PAOLO GIORZA

A Vesper Service with a musical setting that is dignified, musically, yet brilliant and effective, within the abilities of the average choir, yet strong enough to be thoroughly suited even to a festival occasion. It is arranged for a quartet of solo voices and chorus, each voice having solo parts as well as a share in duets, trios, etc. The popularity of the composer is shown by the fact that in a large proportion of the Catholic Churches of the country, on Easter Sunday, at least one of his compositions was given.

THEO. PRESSER, 1712 Chestnut St., PHILA.

Subscribe NOW to the
 VON DER MEHDEN ORCHESTRA CLUB
 and receive 10 new issues for 1906.

J. LOUIS VON DER MEHDEN, Jr.
 26 O'Farrell St. San Francisco, Cal.

SPECIAL { "RATTLETRAP" March and Two-Step
 "ELDOREY" Ballet Intermezzo
 Piano Solo or for Band or Orchestra, Mailing 25c. each

YOU CAN PLAY WITH EASE IN
 ALL KEYS By the new practical method :

HOW TO PRACTICE SCALES

Theodore Presser or AND ARPEGGIOS
 E. A. SCHUBERT, St. Charles, Mo

IN PRESS

Selected "Czerny" Studies A Graded Course

Edited, Annotated, Explained, Fingered
By EMIL LIEBLING

IN THREE BOOKS. 90 CENTS EACH. GRADES II TO VI

A new and valuable addition to the educational literature of the pianoforte. A graded course in Czerny, with copious annotations and explanatory text, editing, fingering and phrasing by Emil Liebling. This work represents a careful sifting and selection from the entire works of Czerny. In addition to the more popular opus numbers of this voluminous writer of studies, material has been selected from many less known but equally valuable works. The editorial work has been done by one of America's eminent and most successful teachers. It is of the most careful and exact character, both as regards fingering and phrasing and technical and musical interpretation. The explanatory annotations are interesting and to the point, and contain many practical hints as to practice, study and rendition. The three volumes have been very carefully and progressively graded. Volume I begins at about Grade II and Volume III ends at about Grade VI. The grading is very close throughout. No greater technician than Czerny ever lived, and this course offers a valuable and condensed compendium of his very best work. The various studies are in all styles and cover every department of piano technic.

THEODORE PRESSER, PHILADELPHIA, PA.

INTRODUCTORY OFFER ON BOOK II: 25c POSTPAID

If cash accompanies the order; for this month only

MAKE HARMONY STUDY MUSICAL

Practical Harmony ON A FRENCH BASIS

By HOMER A. NORRIS
IN TWO BOOKS: { Part I. CONSONANCE
Part II. DISSONANCE

Price of Each Part, \$1.00
Key to Harmony, 75 cents

HARMONY study ought to be made useful and practical to the needs of students of music, instrumental or vocal; particularly should it prepare them to understand the compositions they study, and to be able to analyze all chords used therein.

This book drills very thoroughly upon the common chords, diatonic and chromatic, so that the pupil is prepared to take up the works of the modern school of composers, in which the chromatic element plays so great a part.

In Part II the dissonant chords follow the same principles. Noteworthy is the simple treatment of the augmented sixth chords, as represented by the author. The exercises include the working out of Figured Basses and Harmonizing of Melodies, and in a completed shape are musically pleasing.

THEO. PRESSER, 1712 Chestnut St., Phila., Pa.

WANTED

Boys and Girls Everywhere To Work at Home

A bright Boy or Girl can earn Spending Money by selling single copies of *The Etude* after school hours. It's not hard and is a splendid experience—teaching politeness, assurance and self-control. It pays better than newspapers and is a much higher class of work.

We have little fellows only 8 and 9 years old selling a large bundle of *The Etude* each month. Older ones do even better. Girls make splendid agents.

We want conscientious boys and girls in every village, town and city in United States, Canada and Mexico.

FREE OUTFIT

Sent upon request. State name, age and address.

Sell these free copies worth \$1.05 and use this money to buy additional stock to be sold at a large profit. We have a plan for annual subscriptions also. Full instructions will be furnished, so you can make a large success from the start, and a good, growing business.

Be Sure to Write To-day

The Etude 1712 Chestnut Street
PHILADELPHIA, - PA.

5 MILLION PACKAGES OF SEEDS



Martha Washington
Collection

40 KINDS ONLY 10c.

of Aster, Balsam,
Pansy, Sweet Pea,
Pink, Salvia, Phlox,
Myosotis, Cosmos,
Verbena, Petunia,
Nasturtium, Cypress,
Vine, Heliotrope,
Mignonette, with
the following Bulbs
FREE: One Dewey
Lily (as above), 1
Begonia, 1 Freesia, 1
Tuberose, 1 Gladiolus.
All of the above
sent, postpaid, for
10 cents in coin on
stamps. Order early.
Avoid the rush.

MYSTIC VALLEY SEED CO., Medford, Mass.

Learn Piano Tuning

Send for free Prospectus which
explains how we teach you at
home to Tune, Regulate and
Repair Pianos. (Fifth Year)

Munroe School of Piano Tuning
Address Dept. E FALL RIVER, MASS.

LEARN PIANO TUNING

If you have talent make it earn \$1.00 an hour. Services needed everywhere. We give a thorough college course by mail and guarantee success or refund tuition in full. Forty years' experience. You cannot regret having acquired this delightful profession. Our free prospectus will interest you.

CENTRAL SCHOOL OF PIANO TUNING, Shelbyville, Ind.

PUPILS' ACCOUNT CARDS

TEACHERS, adopt the new card index system; saves time and labor. Cards dated and ruled for one year. Size, 4x6. COMPLETE ACCOUNT ON EACH CARD. \$1.00 per 100. Address

V. G. KREYER
Samples sent on application Studio, 122 Lowman
Ft. Scott, Kan.

SELECT PLAYS, OPERETTAS, DRILLS.
ENTERTAINMENTS Send for Catalogue.
JOSEPH E. WAGNER, 9 Barclay St., N. Y.

CORRECTION OF MUSIC MSS.

A SPECIALTY
ALBERT W. BORST

1712-14 Chestnut Street, Philadelphia, Pa.
Please mention THE ETUDE when addressing our advertisers.

OUR PUZZLE CORNER.

MUSICAL ENIGMA.

I am composed of fifty-six letters.
My whole is a well-known saying illustrating the power of music.

My 15, 24, 39, 33, 5, 53 is one of the greatest composers of sacred music.

My 3, 43, 13, 45, 16, 56, 21, 34, 26, 43 is his greatest oratorio.

My 4, 38, 25, 33, 48, 53, 17, 21, 40, 43, 30 is known for his symphonies and oratorios.

My 11, 41, 36, 1, 50, 31, 19 is the name of one of his characteristic symphonies.

My 55, 46, 20, 39, 48, 10 is one of the greatest composers of dramatic music.

My 33, 11, 16, 9, 24, 53, 47, 7, 37, 48 is the name, German, of one of his music dramas.

My 52, 35, 43, 7, 6, 38, 37, 27 is one of the greatest song writers.

My 8, 15, 38, 48, 10, 53, 47, 34, 30, 20 is his best-known song.

My 56, 12, 37, 54, 7, 21, 52 is one of the leading composers of program music.

My 17, 50, 32, 23, 29, 19, 34, 24, 33, 22, 45, 2, 49, 51, 28, 35, 31 is his latest symphonic poem.

My 23, 53, 44, 14, 18, 42 is a pleasing writer of light operas.

My 4, 31, 37, 51, 15, 36 is his most popular opera.

CHARADE

Long, long ago my first, a captive throng,
My second hung on trees at river brink.
They voiced their griefs in sad, melodious song.
While forced oppression's bitter cup to drink.

But nowadays when urchins in the street
Our peace invade by twanging at my whole,
The sounds it wakes to us are far from sweet.
Though musical no doubt to boyish soul.

RULES FOR CONSTRUCTING WELL-KNOWN INSTRUMENTS.

First take an instrument that angels love to play—
At least old painters often thus the saints portray.
A preposition with the meaning of upon:
Then an abode which evil-doers strive to shun.
And last of all, a cry of wonder or affright—
The instrument you have will one and all delight.

Take half a flower—a sweeter one ne'er blew—
Retiring, and reflecting heaven's blue;
And to it add a syllable by which
We tune all instruments to standard pitch

And now we have an instrument, I ween,
As modest as the flower that blooms unseen.
'Tis rarely heard alone but, one of four,
It helps to make a full, well-balanced score.

Answers to puzzles in *THE ETUDE* for January.

DECAPITATIONS.—Gluck. Adam. Auber. Brace.
Flute. Bass. Trill. Turn. Space. March. Drum.
Aida. Bell. Sharp. Tone. Reel. Grave. Stop.
Swell. Strain. Score.

MUSICAL DIAMONDS.

H
R A M
H A Y D N
M D C
N
P
P I U
P I A N O
U N A
O
C
B A R
C A N O N
R O C
N

ENIGMA.—"Be it ever so humble there's no place like home." Bishop. Patti. Eames. Herbert. Beethoven. Clementi. Köhler. Ruskin.

DOUBLE ACROSTIC CHARADE.—Major.
Opera.
Zythem.
Amore.
Rhoda.
Tuyan.



**NEW
SEMI-WEEKLY
SOLID, VESTIBULED
SPECIAL TRAIN**
BETWEEN
St. Louis and City of Mexico
VIA—**IRON
MOUNTAIN
ROUTE**
Texas & Pacific, International & Great Northern
and the National Lines of Mexico
LEAVE ST. LOUIS, 9.00 A. M.
TUESDAYS AND FRIDAYS
ARRIVE MEXICO CITY, 8.30 P. M.
THURSDAYS AND SUNDAYS
INITIAL TRAIN, JANUARY 16TH
COMPOSITE STATEROOM
OBSERVATION, DINING
AND STANDARD SLEEPING CARS
H. C. TOWNSEND
GEN'L PASSENGER AND TICKET AGENT
SAINT LOUIS



**10 TONS
SWEET PEAS
GIVEN FREE
AWAY**
Send your name and address. We will send one Large Package, 36 colors of beautiful shades if you will send to pay the cost packing and postage. Send now and get with the Sweet Peas 47 kinds Deep Rich Colors of Washington Pansy Seed **10c.**
FREE
This entire collection for 10c. Order quick.
RIVERSIDE NURSERY, SOMERVILLE, MASS.

For Vocalists, Teachers and Students

The Standard Graded Course of Singing

By HERBERT WILBER GREENE

In four grades: four volumes
Price, \$1.00 each

A compilation and arrangement of selected and original etudes graded to meet the needs of students in all stages of advancement from the point of correct tone production to finished and artistic rendering.
For use in Conservatories, Schools, and Vocal Studios as a Standard of Attainment.

Every teacher and every pupil of singing should make himself acquainted with STANDARD GRADED VOCALISES, by H. W. Greene. The work consists of four books, each representing approximately a year's study, an advantage of the greatest kind to all teachers who are carrying on a graded system of vocal instruction. This feature is of special value to schools and conservatories of music, as it provides a systematic curriculum in this class of study. Every composer of note in the line of vocalises has been drawn upon, yet it is not at all a compilation of old often-used vocalises. The very cream of literature in this class has been selected by the editor. Each study is annotated and full directions are given, so that young teachers will find it a safe and an indispensable guide.

Grades II, III, and IV in press.

THEO. PRESSER, Publisher, 1712 Chestnut St., Philada., Pa.

Please mention THE ETUDE when addressing our advertisers.

HOME NOTES.

MR. CHARLES E. WATT, of the Chicago Piano College, announces a piano recital made up exclusively of works of Etheibert Nevin.

THE Cecilian Club, of Freehold, N. J., now in the 23d year of its existence, sends us a neat program book for the season 1905-06. Special evenings are "The Content of Music," "Program vs. Absolute Music," "Music of Japan," "The Art Work of Richard Wagner," "Therapeutics of Music," "History of Dance Music," "Modern Russian School."

MR. NATHAN SACKS, of St. Louis, gave a pianoforte recital at the McCrory School for Violin and Piano.

MISS KITTIE ALLEN and a number of pupils gave a mandolin musical, December 22, 1905.

THE Tuesday Musicals of Menomonie, Wis., sends us a copy of the club book for 1905-06. The programs for the season include a comprehensive survey of the history of music.

MR. GLENN DILLARD GUNN gave three lectures at Fond du Lac, Wis.; subjects: "Musical Form as Related to Interpretation," "The Musical Personality of the Composer" (2).

PROF. C. H. H. SIPPEL, organist, of Utica, N. Y., and Alfred H. Jay, tenor, of the Utica Conservatory of Music, gave an organ and song recital in St. Luke's Lutheran Church, Amsterdam, N. Y., on November 28th, when the new organ, built by C. E. Morey, of Utica, was opened. The classical and modern schools were represented on the program.

THE Mendelssohn Trio, of Pittsburg, gave a series of three concerts at Grafton, this season. The program for January 2d included Mr. Ad. M. Foerster's Novelette, Op. 36.

THE Chicago Madrigal Club, Mr. D. A. Clippinger, musical director, gave a concert for the West End Woman's Club, Chicago, December 20, 1905.

A CHRISTMAS concert was given by the Philharmonic Society of White Hall, Ill., Newton M. Boggess, conductor, December 20th ult. "The Nativity," Christmas oratorio by Adam Gelbel, was a feature of the program.

A MUSICAL complimentary to the S. C. Conference of the M. E. Church, South, was given by the Music Department of Converse College, Arthur L. Manchester, director, at Spartanburg, S. C., December 14th.

THE Galesburg Musical Union, Wm. F. Bentley, conductor, gave Handel's "Messiah," December 12th, with the assistance of the Chicago Symphony Orchestra, under Adolph Rosenbecker. The Society numbers 150 active members.

A CHORUS of 40 voices, under the direction of John Richard Stevens, gave Gounod's cantata "Ruth," at Corning, N. Y., in the First Presbyterian Church.

THE Church Choral Society, of the Woodward Avenue Baptist Church, Detroit, N. Y., Mr. Fred'k Alexander, choirmaster, gave a recital of Christmas music, December 21st.

MRS. VIRGINIA CARR DEARBORN, soprano, assisted by Miss Nina Blakely, pianist, gave a recital at the Indiana Central University, Indianapolis.

THE Oratorio Chorus, of Wooster (O.) University, gave its fourth anniversary concert, December 11th. Mr. J. Lawrence Erb, director of the University School of Music, is conductor of the Society. Parker's cantata "The Holy Child" was the most important number on the program.

A RECITAL by pupils of Mr. W. H. Pontius, of Dubuque, Iowa, was given at the studio of the latter, December 15th.

THE Normal Choral Club, Potsdam, N. Y., Miss Julia E. Crane, conductor, gave Handel's "Messiah," December 21st.

THE Beloit College Musical Association, Abram Ray Tyler, conductor, gave its annual Christmas concert, December 12th. Handel's "Messiah" was the work presented.

MR. W. D. ARMSTRONG, of Alton, Ill., gave a lecture recital before the Illinois State Teachers' Association on "The Masters of Music," December 27th. Mr. Armstrong has given recently two other lectures with great success: "Music of the Nations" and "The Beginning and Development of Psalmody and Hymnody in the United States."

"An Evening of Music" was given in Chicago, December 9th, by pupils of Emil Liebling and D. A. Clippinger. ORGAN recitals and special services abounded during December. We have received programs from Miss Eda E. Bartholomew, Frank M. Church, J. Warren Andrews, A. L. Manchester, Frederick Alexander, S. Dwight Smith, N. J. Corey, at Carnegie Music Hall, Pittsburg, F. L. Eyer, H. L. Yerrington, J. Frank Frysinger, and J. Alfred Pennington.

QUESTIONS AND ANSWERS.

Is the thumb used on the black keys except in playing chords or octaves?—A. B. P.

Formerly there was a strong prejudice against employing the thumb on a black key if it could be avoided, and all manner of ingenuity was exerted to contrive fingerings that would prevent this. Modern editors and teachers are concerned chiefly with naturalness and freedom. In any case where using the thumb on a black key facilitates the execution of a passage, there need be no hesitation in permitting it.

What is considered Prof. John K. Paine's masterpiece? How long has he been professor at Harvard?—Inquirer.

Prof. Paine's music for tenor solo, male chorus and orchestra to the drama, "Edipus Tyrannus," of Sophocles, produced in 1882, is generally considered his most striking work. His greatest orchestral work is undoubtedly his "An Island Fantasy," after two pictures by the late J. Appleton Brown. His largest work, and one that has claimed most of his attention for many years, is a romantic opera, "Azara," in three acts, text by himself. This is as yet unperformed, although large portions have been given in concert form. He was appointed assistant professor in 1874; he resigned in 1905 to have more leisure for composition.

Will you tell me some biographical facts relative to Carl Paeltzen, with whom he studied, etc.?—R. A. L.

Carl Paeltzen, born Thusinga, 1846, studied with Monty, a pupil of Hummel, Julius Schoch; in 1877, became piano teacher at Rad's Conservatory in Frankfurt. In 1882, came to America, teaching at the Peabody Institute in Baltimore; three years later he accepted a similar position in the N. E. Conservatory, Boston, where he was also director from 1890-97. In 1898, he established the "Paeltzen Piano School" which has been exceedingly successful. Mr. Paeltzen is well-known as a pianist as well as a teacher.

INQUIRER.—The Remington Typewriter Co. informs us that two inventors have devoted much time with the hope of perfecting a music typewriter, but they have never produced a machine that would answer the practical requirements. There have been invented several systems of music stenography for rapid taking down of music from dictation.

Please tell me some earlier examples of $\frac{3}{4}$ time, earlier than the second movement of Tchaikovsky's "Pathetic Symphony."—K. L. T.

Some instances of this irregular rhythm may be found in Chopin's early and little-known piano sonata in C minor, Op. 4 (the slow movement), Alkan's etudes in E major, Op. 39, in Hiller's Trio, Op. 64, etc. This rhythm is used more frequently since Tchaikovsky; it is not uncommon in Russian and French folk-songs.

Can I learn orchestration without a teacher? If so, what books can you recommend?—T. L.

Sir Edward Elgar is virtually self-taught in orchestration, so I believe is Edward MacDowell. The best practical experience is to play in an orchestra or to have a chance of attending rehearsals. Frederick Corder's book on orchestration has many excellent hints for the student who is learning by himself. Prout's Treatise, in two volumes, should prove serviceable. The science of orchestration can be acquired without a teacher if the student possess keen powers of observation, and enough imagination to remember the effects he hears and to store them up for his own use. It is better for him to compose directly for orchestra than to arrange piano music. He must think in orchestral style from the beginning.

Is there any rule as to how high to lift the fingers in piano playing?—G. B. A.

Josef Hofmann, in an ingenious article in "The Theatre," not long ago, asserted the principle that the slower the fingers moved, the higher they must be lifted, and the opposite: the faster the fingers moved, the less it was possible to raise them. Apply this principle to your own practice, and you will soon discover that it is a self-adjusting matter, provided that you make sure of a generous finger stroke in slow practice.

In the untuned scale, which is the higher, C-sharp or D-flat?—A.

C-sharp is higher, hence its instinctive upward tendency, and the natural tendency of the flat to descend. This acoustic basis is of great assistance in understanding the rules of harmony.

What is the surest way to teach a pupil how to play two notes against three, or the opposite? Also four against three?—An Anxious Teacher.

Count six for each group (if in $\frac{4}{4}$ time, for each quarter-note), two for each note of the triplet group, and three for each eighth note. If persistence is used in playing these groups slowly, and counting accurately, the second eighth note will fall into its place half-way between the second and third notes of the triplet group. With four against three it is more complicated; the pupil must then count twelve for each group.

G. M.—A book that should answer your requirements, for a work on the aesthetic principles that govern phrasing, accent, interpretation, pedalling, etc., is "Principles of Expression in Piano Playing," by F. Christiani. This is somewhat old, but nevertheless extremely interesting. G. Schirmer publishes a suggestive "Method" for pedalling by Arthur Whiting. This latter is possibly the most successful attempt for a scientific treatment of accurate pedalling that exists. As for books on student life, "Music Study in Germany," by Miss Amy Fay and Miss Bettina Walker's "My Musical Experiences," are classics as regards clever narration of student's experiences. Of equal merit are later books, such as "Memories of a Musical Life," by William Mason, and "An American Girl in Munich," by Mabel W. Daniels.

E. M. B.—The following is a list of easy yet representative piano pieces by modern Russian composers: "Serenade," Borodine; "Berceuse," Iljinsky; "Valse Melancolique," Balakireff; "Melodie Espagnole," Balakireff; "Serenade," Rachmaninoff; "Prelude," Op. 40, No. 1, Glazounoff.

WORKS WITHOUT FAITH

Faith Came After the Works Had Laid the Foundation.

A Bay State belle talks thus about coffee:

"While a coffee drinker I was a sufferer from indigestion and intensely painful nervous headaches, from childhood.

"Seven years ago my health gave out entirely. I grew so weak that the exertion of walking, if only a few feet, made it necessary for me to lie down. My friends thought I was marked for consumption—weak, thin and pale.

"I realized the danger I was in and tried faithfully to get relief from medicines, till, at last, after having employed all kinds of drugs, the doctor acknowledged that he did not believe it was in his power to cure me.

"While in this condition, a friend induced me to quit coffee and try Postum Food Coffee, and I did so without the least hope that it would do me any good. I did not like it at first, but when it was properly made I found it was a most delicious and refreshing beverage. I am especially fond of it served at dinner ice-cold, with cream.

"In a month's time I began to improve, and in a few weeks my indigestion ceased to trouble me, and my headache stopped entirely. I am so perfectly well now that I do not look like the same person, and I have so gained in flesh that I am 15 pounds heavier than ever before.

"This is what Postum has done for me. I still use it and shall always do so." Name given by Postum Co., Battle Creek, Mich.

There's a reason. Read the little book, "The Road to Wellville," in pkgs.

METRONOMES

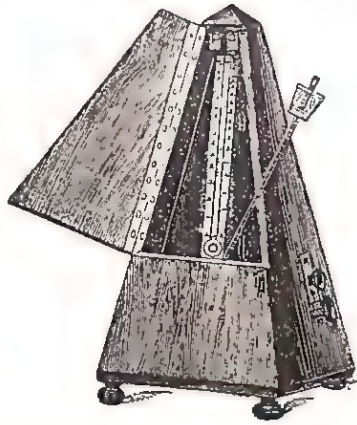
OUR METRONOMES are of the finest quality made, and are guaranteed for one year against any defect in manufacture.

With Bell - - \$3.25 Without Bell - \$2.25
French - - - 3.50 French - - - 2.50

Transportation about 30 cents additional.

A metronome and an Etude subscription for \$3.50, or one with bell \$4.00, or given as a premium for five subscriptions at \$1.50 each or one with bell for seven subscriptions.

Theo. Presser, 1712 Chestnut St., Philadelphia, Pa.



BURPEE'S Farm Annual for 1906

"The Leading American Seed Catalogue."

Mailed FREE to all who want the BEST SEEDS that Grow! This Thirtieth Anniversary Edition is a bright book of 168 pages and tells the plain truth. With Cover and Colored Plates it shows, painted from nature, Seven Superb Specialties in Vegetables of unequal merit and Six Novelties in Flowers, including LUTHER BURBANK'S New Floral Wonder. WRITE TO-DAY!—the very day you read this advertisement. Mention this paper and address W. ATLEE BURPEE & CO., Seed Growers, PHILADELPHIA, PA.

The Cooke-Keller Combination Music Staff Ruler

A
Movable
Bar
Ruler



7
Useful
Features
in
1

A CHRISTMAS PRESENT WORTH WHILE

Don't give your teacher or your pupil a present unless you can give one that will be of practical every-day use. Something that will last not only one year, but many years, and bring your memory back pleasantly to the recipient every time it is employed. The Cooke-Keller Combination Music Staff Ruler is a present of this kind. It has been endorsed by some of the greatest living teachers. It has been sold around the globe. You will always be safe in giving it as every musician is glad to get one. Send now before it is too late. Special prices to teachers and musicians. Circulars and specimens of work sent upon receipt of your address. Special price for December, \$1.00.

THE COOKE-KELLER CO., 708 Halsey St., Brooklyn, N.Y.

ZABEL BROTHERS MUSIC PRINTERS

Columbia Ave. and Randolph St
Philadelphia, Pa.

Send for Itemized Price List
and Samples

AND ENGRAVERS

Music Typography in all its Branches



No. 10 South Hicks Street, Philadelphia
(Market above Fifteenth)

Music Printing

COMPOSERS AUTHORS TEACHERS
Write For Prices

Plate making. Printing of Sheet Music and Books
Titles All Styles. Copyrights Secured.

E. A. Stege Co., 252 W. 47th St., New York

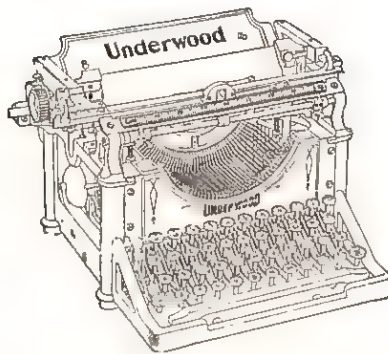
ORGAN PEDAL ATTACHMENT For Upright Pianos



Manufactured and Sold by
JOHN J. POLE - Geneva, N. Y.

Please mention THE ETUDE when addressing our advertisers

Underwood Standard Typewriter



The machine you will eventually buy

UNDERWOOD TYPEWRITER CO.
NEW YORK

Pipe Organs of Highest Grade

ELECTRIC, TUBULAR PNEUMATIC
OR MECHANICAL ACTIONS

WRITE FOR ESTIMATES

Emmons Howard - Westfield, Mass.

COMMENTS ON EUROPEAN MUSICAL MATTERS.

BY ARTHUR ELSON.

ACCOUNTS of the new Richard Strauss opera, *Salome*, have at last found their way to this country. The *première* took place on December ninth, but a synopsis of previous chapters shows many troubles before that happy consummation. First of all, a manager was needed; but the many eager aspirants cooled suddenly after coming to know the work. Finally, Count Seebeck, of the Dresden Court Theatre, entered the lists, and his director, Von Schuch, grappled with the score. There was a report that 120 musicians were needed; but this was a base slander, for a mere trifle of 104 sufficed to make all the noise the composer demanded. Among these were two new inventions—the Celesta, equipped with a keyboard, and the Heckelphone, the new reed instrument recently described in these columns. A new stage-manager was imported for the occasion. The singers soon came to the verge of revolt, but being in permanent positions could not very well carry out their strike. Two weeks before the performance, Strauss himself appeared, to pacify the orchestra. "Scold, gentlemen, scold," he said; "it will relieve your feelings."

The performance of the work was superbly perfect. Frau Wittig as "Salome," Burrian as "Johannes," Frl. von Chavanne as "Herodias," in fact, all the cast, were keyed up to a high pitch by the occasion. The music displayed all the qualities that Strauss has led us to expect—absence of form, abrupt boldness of modulation, lack of melody in the themes, even a disregard of the simplest laws of rhythm. But in spite of all these characteristics (we no longer dare to call them defects), the music displayed a frenzied power of utterance that swept everything before it. At the end, the audience paused for many seconds, to recover from its amazement, then burst into a tumult of applause. Composer, conductor, and singers were given a dozen recalls, and Strauss had to appear alone before the curtain thirteen times more before the enthusiasm was satisfied.

In the quarterly issue of the International Musical Society, Hortense Panum has a long and scholarly discussion on the harp and lyre in old northern Europe. The origin of plucked instruments dates back to the days of savages and the twang of their bow-strings. In fact, the *nangs*, a typical negro harp, is shaped almost exactly like a bow, but with five strings instead of one. History rates a more advanced form of harp as originating among the northern races; but it is found represented on Assyrian bas-reliefs, pictured in Egyptian reliefs, and described as the *kinnor* in Hebrew literature. It may well be that the enterprising Phoenician traders carried the Grecian lyre and *kithara* into the northern lands.

The Irish claim to have invented the harp, and Galilei gives them the credit of it. The name is said to come from the Italian city of Arpi, to which the Roman legions brought the instrument when returning from Britain. It is certain that the harp was more used in Ireland than in any other country. From the pre-Christian period almost to the present time. One of Ireland's greatest bards, Turloch O'Carolan, lived in the 18th century, a welcome guest at the castles and manors of his native land. The Irish harp was strung in three rows, the middle one giving the chromatics.

The harp was in constant demand among the ancient Britons. The early laws of Wales mention its use as one of the three things that distinguished a free man or gentleman from a slave. The latter were forbidden to touch the instrument, even from curiosity; and it was exempt from seizure for debt, for it was presumed that a man without a harp had lost his social position, or been degraded to slavery. The harp's privilege of passing everywhere was often made use of in war. As early as 495, Colgin, besieged in York, received aid from his brother, who penetrated the hostile camp in the disguise of a bard. A similar story is told, though not proven, concerning King Alfred and the Danes. The mediæval harp of the Minnesingers and Troubadours usually took the small square form, called *Rota*, and was often richly ornamented. It was not until the invention of pedals, in the early part of the 18th century, that the modern concert harp became possible, reaching

A New And Wonderful Musical Instrument



Is the name of the latest and greatest musical instrument that has completely captivated everyone who hears it—music lovers, music teachers, music dealers and others.

OUR FREE BOOK 9 inches by 6 inches, beautifully printed on satin coated paper, and illustrated from vignettes engravings, fully describes this wonderful instrument, and is intensely interesting to every lover of music; tells how you may secure a Dolceola for Cash or on our Easy Payment Plan—either Direct From Us or Through Your Dealer.

PLAYED LIKE A PIANO

The Dolceola is totally unlike any other instrument in effect, yet quite similar to two mandolins and two guitars. It produces an exquisite and sympathetic tone which is simply beyond compare. As the picture shows, the Dolceola is played like a piano—has an action that is perfect. Chromatic scale with Bass Cleff arranged in groups so that any one who can play the simplest air on the piano with one finger, can play it. Gives pleasure to everybody, old and young.

TEACHERS MAKE MONEY

You can without trouble form among your pupils a class and not only add greatly to your income by teaching the Dolceola, but you can make a handsome profit on every Dolceola you sell. We will make any teacher who will take up the work a liberal proposition. Don't fail to write to-day for the book and full particulars.

The Toledo Symphony Co.
Toledo, Ohio.

Having examined your DOLCEOLA, I am pleased to say that it is a great advance over other instruments of its class. Its chord combinations are so different, its tone so sweet, its two octaves of scale in treble enable the performer to do quite a little finger work.

Yours truly,

J. E. LICKER,

Pianist Studio, 315 Indiana Ave.
June 8, 1904.

Mr. Albert Gerard-Thiers is recognized as one of the leading authorities on music in this country, having a national reputation. The letter he has written below shows how the best musicians in the country appreciate the DOLCEOLA.

The Toledo Symphony Co.
Toledo, Ohio.

I have examined and played on the DOLCEOLA, and am much pleased with the action. It has a very sweet and pleasing tone, and I consider it a most valuable instrument in preparing beginners for the piano.

Albert Gerard-Thiers,
Student of Musical Instructor,
New York.

THE TOLEDO SYMPHONY CO.

742 Jefferson Ave., Toledo, O.

its full development at the hands of Erard, a hundred years later in France.

Johannes Wolf's new German work on the history of mensural notation is evidently an authoritative affair, and could well bear translation. Our musical notation at present is lengthy and involved, as every orchestral composer will witness, but as yet no successful short-hand system has been devised to replace it. It has been the product of several steps that seem to have required centuries for their completion.

The Grecian system of using letters was superseded, early in the Middle Ages, by the so-called Neume notation. This was little more than a visible aid to the memory, the melody or theme being represented by oblique lines representing upward or downward progression. From these Neumes came our modern signs for trills, turns, mordents, and other embellishments. But the Neumes gave no definite pitch, so in the 10th century some brilliant genius conceived the idea of drawing a red line through them to represent F. A yellow line for C soon followed, and the letters, placed at the beginning of these lines, soon gave rise to the F and C clefs, both of which preceded the G clef. These lines led Hucbald, a monk of Flanders, to adopt a many-lined staff, in which only the spaces were used, and the words written directly in them. This was suited to the Organum, or crude harmony of empty fourths and fifths which Hucbald invented, but later musicians settled upon a four-line staff, with lines used as well as spaces. The fifth line came in during the 15th century. The staff idea was probably due to Guido, of Arezzo, who lived in the 11th century. He added a black line for A between the F and C lines, thus obtaining a three-lined staff. He also adopted the syllables of our scale, from the old hymn to St. John, in which each line began a tone higher than the preceding one:

Ut queant laxis
Resonare fibris
Mira gestorum
Famuli tuorum,
Solve polluti
Labi reatum.
Sancte Johannes.

The first use of measured notes is ascribed to both Franco of Cologne and the Englishman, Walter Odington, the latter using a five-lined staff at times. The invention of the bar line, or measure, came from an unknown source, but was of paramount importance; so that when Petrucci, of Fossombrone, began to print music from types, about the year 1500, he was able to issue publications not greatly different from those of the present.

RECITAL PROGRAMS.

Pupils of Mrs. A. L. Gresham.

Good Humor, Leduc; Jolly Huntsman, Merkel; Sicilienne, Schumann; Bon Bon Polka, Behr; The Happy Farmer, Schumann; Flower Song, Landon, Arr.; With Wind and Tide (4 hrs.), Hewitt; Knight Rupert, Schumann; Rondo, Baumfelder; Träumerei, Schumann; The Rider's Story, Schumann; Enticement, Lange.

Pupils of Miss Lenice E. Ottiker.

Bicycle Waltz, Geibel; Youth's Happy Hours, Beaumont; Curious Story, Heller; The Fountain, Bohm; Consolation, Mendelssohn; Schubert's Serenade, Heller; Con Amore, Beaumont; Iris, Pfefferkorn; Good Night, Nevin; Faust Fantasia, Leybach; Rustle of Spring, Sinding; Prestissima, Godard; Petites Symphonies, No. 2 (violin duo), Dancla.

Pupils of Nashville Conservatory of Music.

Duo, Op. 39, No. 1 (violin), Viotli; Serenata, Moszkowski; Tambourine Dance, Bohm; Berceuse (violin), Tschetschulin; Because I Love You, Dear (song), Hawley; Duo, Op. 36, No. 1 (violin), Viotli; Valse Aragonaise, Thomé; Legende (violin), Wieniawski; Andante Appassionato, Küssner; Impromptu, Op. 28, Reichold; Fifth Air Varié (violin), Dancla; Chanson d'Amour, Meyer-Helmund; Rondeau Brilliant, Op. 62, Weber; Duo Concertante, D Major (violin), DeBeriot; Fackeltanz (4 hrs.), Meyerbeer.

Pupils of the Kroeger School of Music.

Marche Heroique (2 pianos, 4 hrs.), Gorla; First Movement from Sonata in A Minor, Op. 45, Schubert; Autumn, Chaminade; Bend Low, O Pusky Night (song), Kroeger; Moment Musical, Op. 7, No. 2, Moszkowski; Nocturne, Op. 32, No. 1, Chopin; First Movement from Sonata in E Minor, Op. 7, Grieg; Gnomes (Dance of the Gnomes), Liszt; Etude in C Minor, Op. 10, No. 12, Chopin; Mon Coeur s'ouvre a ta voix (song), Saint-Saëns; Rhapsodie Hongroise, No. 2 (2 pianos, 4 hrs.), Liszt.

Christmas Program by Pupils of Miss Rena Bauer.

Holiday Spirits, Op. 406 (4 hrs.), Engelmann; Chimes of Bells, Op. 116, No. 1, Spindler; Christmas Eve (4 hrs.), Heller; Knight Rupert, Schumann; Christmas Bells, Köhler; St. Nicholas, Tchaikovsky; O Santissima (4 hrs.), Köhler; A Visit of St. Nicholas, Op. 405, Engelmann; Under the Christmas Tree, Op. 66, No. 5, Heller; Chime of Bells (4 hrs.), Horvath; Under the Christmas Tree, Döring; Christmas Festival (4 hrs.), Buttshardt; Christmas Bells, Rathbun; Christmas Bells, Karoly; Cathedral Chimes at Christmas Eve, Engelmann; Karoly; Song to the Virgin, Keach; Santa Claus is Evening, Heller; The Arrival of Santa Claus (4 hrs.), Coming, Heller; Merry Christmas, Gaynor; Yuletide Bells, Engelmann; Goerdeler; Yuletide Charm, Engelmann.

Please mention THE ETUDE when addressing our advertisers.

Pupils of Mrs. B. St. John Baker.

March Brillante (4 hrs.), Mendelssohn; On the Meadow, Lichner; Among the Flowers, Sartorio; Dollie's Dream, Oesten; Barcarolle, Lynes; Hungarian, Karganoff; March of Fingal's Men, Reinhold; Tarentelle, Lerman; Spring Song, Mendelssohn; Humoresque, Laszlo; Rondo d'Amour (4 hrs.), Westerhout; Country Dance (4 hrs.), Nevin; Polka Scherzo, Meyer-Helmund; Desire, Burnham; Valse, W. G. Smith; Hark, Hark the Lark, Schubert-Liszt; Butterfly, Lavalée; Lullaby, Iljinsky; Fourth Mazurka, Godard; La Fileuse, Raff; Girard Gavotte (6 hrs.), Fondey.

Pupils of Mrs. Conover and Miss Flanders.

Come, Join the Dance (4 hrs.), Schlessinger; Sonata in F, Beethoven; Chant des Chasseurs (4 hrs.), L. D'Ourville; Sonata, Op. 79, first movement, Beethoven; Blumenstück, Schumann; Overture, "Fingal's Cave" (8 hrs.), Mendelssohn; Romance, Op. 4 (violin), Heitsch; Schmetterling, Merkel; Polacca, Köhler; Mazeppa, Grand Galop de Concert (4 hrs.), Wollenhaupt; Sonata in C Major, No. 3 (4 hrs.), Mozart-Grieg; Sacred March to Holy Grail, "Parsifal," Wagner; La Morena, Caprice Espagnole, Chaminade; Pilgrims' Chorus, "Tannhäuser," Wagner; Lange; Grand Galop Chromatique (8 hrs.), Liszt; Hunters' Song (4 hrs.), Von Weber; Waltz, Lorelei, Aelter; Kleine Morgen Wanderer, Biehl; Russian Gypsy Song (4 hrs.), E. D. Wagner; Italian Melody (4 hrs.), Sartorio; In a Gondola, Helms; Fairies, Rogers; Theme, Op. 89 (violin), Bellini-Dancla; Berceuse, Pommer; Andante and Rondo, 2d Sonata (4 hrs.), Bohm; On the Green Meadows, Merkel; May Has Come, Wittman; Romance, Serenade, W. G. Smith; Tarentelle (4 hrs.), St. Heller; Danse Moderne, Dénée; Overture, Ruy Blas (8 hrs.), Mendelssohn.

Pupils of Mrs. Malcolm Hughes.

Cleopatra (4 hrs.), Pettie; From the Olden Days (4 hrs.), Wachs; Illarity, Von Wilm; Pavane, Sharp; Idilio, Lack; Postillon's Morning Song, Merkel; Trauermarsch, Spindler; Prelude, Op. 28, No. 20, Chopin; Nocturne in F, Schumann; Murmuring Spring, Bohm; Intermezzo, Saar; Hunting Song, Mendelssohn; Romance, Fuchs; Serenade, Demuth; Amazone, Von Wilm; Scarf Dance, Chaminade; The Harlequin, Bartlett; Impromptu, Op. 90, No. 3, Schubert; Serenade, Moszkowski; Pierrette, Chaminade; Dance of the Bacchantes (4 hrs.), Gounod.

Pupils of Strassberger Conservatory of Music.

The Boat of Flowers, Tulliers; Beneath the Elms, Veon; Phillis, Goerdeler; Spanish Dance (4 hrs.), Holst; Recitation, The Elf Child, Miss Alice Kernan; Dream of Homeland, Kern; Tyrolean and His Child, Lange; La Fontaine, Bohm; Lustspiel Overture (2 pianos, 8 hrs.), Kela Bela.

Pupils of the Cedar Rapids Conservatory of Music.

Second Mazurka, Godard; Evening Star, Wagner; All Through the Night, Welsh Melody; Silver Spring, Tourbié; Serenade, Lieblich; Narcissus, Nevin; Polish Dance, Scharwenka; Waltz Memento, Ringuet; Moon Moths, No. 2, Küssner; Mazurka, Sapeltnikoff; Wedding March (2 pianos, 8 hrs.), Mendelssohn.

Pupils of H. D. Hewitt.

Turkish March (8 hrs.), Mozart; Melody of Love, Engelmann; Serenata, Moszkowski; Sonata in E Major (violin), Handel; Wogenied (4 hrs.), Bohm; Romance, Op. 5 (cello), Fischer; Demon's Dance, Holst.

Pupils of Miss Cora Kemper.

En Route March (4 hrs.), Engelmann; Helmweh, Jungmann; Little Fairy Waltz, Streabbog; Buttercups and Daisies, Spaulding; Träumerei and Little Romance, Schumann; Children's Carnival March, Streabbog; The Doll's Dream, Oesten; Firebell Galop (4 hrs.), Waddington; The Roman Character, Park; Cathedral Echoes, Read; Myosotis, Lonthian; In May, Behr; The Fireman Galop (4 hrs.), Waddington; Sunset, Read; The Sailor Boy's Dream, Le Hache; At Full Tilt (4 hrs.), Van Raalte; Waltz in E-flat, Durande; Love's Longing, Queckenberg.

Pupils of Mrs. Cohron.

Song of the Seashell, Krogman; Rondoletto, Burgmüller; Wayside Rose, Fischer; Rondino, Streabbog; Heather Rose, Lange; Dance on the Lawn, Bohm; Summer, Lichner; Austrian Folg-Song, Pacher; La Zingana, Bohm; Mazurka, Fontaine; Serenade (2 pianos, 4 hrs.), Moszkowski; Blue Bells, Morley; Helmweh, Jungmann; Petit Bolero, Ravina; Il Trovatore, Dorn; Spinning Wheel, Smith; Murmuring Spring, Bohm; Cacuchuca Caprice, Raff; Grand Valse de Concert, Mattel; Invitation to the Dance, Weber.

THE LITTLE WIDOW

A Mighty Good Sort of Neighbor to Have.

"A little widow, a neighbor of mine, persuaded me to try Grape-Nuts when my stomach was so weak that it would not retain food of any other kind," writes a grateful woman, from San Bernardino Co., Cal.

"I had been ill and confined to my bed with fever and nervous prostration for three long months after the birth of my second boy. We were in despair until the little widow's advice brought relief.

"I liked Grape-Nuts food from the beginning, and in an incredibly short time it gave me such strength that I was able to leave my bed and enjoy my three good meals a day. In 2 months my weight increased from 95 to 113 pounds, my nerves had steadied down and I felt ready for anything. My neighbors were amazed to see me gain so rapidly and still more so when they heard that Grape-Nuts alone had brought the change.

"My 4-year-old boy had eczema, very bad, last spring and lost his appetite entirely, which made him cross and peevish. I put him on a diet of Grape-Nuts, which he relished at once. He improved from the beginning, the eczema disappeared and now he is fat and rosy, with a delightfully soft, clear skin. The Grape-Nuts diet did it. I will willingly answer all inquiries." Name given by Postum Co., Battle Creek, Mich.

There's a reason. Read the little book, "The Road to Wellville," in pkgs.

INSTITUTE OF MUSICAL ART OF THE CITY OF NEW YORK

53 Fifth Avenue, New York

FRANK DAMROSCH, Director

Established and endowed for the education of serious students of music. Offers all advantages of a European musical education. Faculty composed of the most eminent teachers of Europe and America.

Prospectus on application to the Registrar.



THIRTY-SECOND YEAR Finest Conservatory in the World Detroit Conservatory of Music

FRANCIS L. YORK, M. A., Director

The Faculty includes such noted Artists and Instructors as FRANCIS L. YORK, Piano, Organ and Composition; WM. YUSCK, Violin; IDA FLETCHER NORTON, Voice, and a corps of 42 expert instructors, unsurpassed for their excellence.

Free Advantages: Ensemble Playing; Composition; Concerts; Orchestra Playing; Musical History and Lectures.

Five Weeks' SUMMER SESSION, June 25th to Aug. 1st.
PROSPECTUS ON APPLICATION

JAMES H. BELL, Secretary

530 Woodward Avenue, Detroit, Mich.

The Thomas Normal Training School

DETROIT, MICHIGAN

Public School

Music, Drawing, Penmanship,
Physical Training,
Domestic Science and Art,
Manual Training
(Knife, Bench and Lathe Work),
Jessie L. Gaynor and Emil Liebling
Piano Systems.

Write for full information regarding Courses to

LOUIS A. THOMAS, Secretary

550 Woodward Avenue - Detroit, Michigan

Brookfield Summer School of Music and Art

Under the Direction of
HERBERT WILBER GREENE

Offers Exceptional Opportunities for the
study of

Singing, Pianoforte, Organ
and Theory. Also Courses in
Drawing, Painting and Designing

Eminent Teachers at the head of all
departments. Send for descriptive catalogue

Address H. W. GREENE

Brookfield Centre - Connecticut

Klindworth Conservatory of Music

371 PEACHTREE ST., ATLANTA, GA.

Faculty of artists of national reputation. Delightful
climate both summer and winter. Boarding Depart-
ment. Diplomas to those having finished the course.

For particulars and catalog address the Director

P. O. Box 77 KURT MUELLER Atlanta, Ga.

The Kroeger School of Music

E. R. KROEGER, Director

THE ODEON, ST. LOUIS, MO.

UNIVERSITY SCHOOL of MUSIC

ANN ARBOR, MICHIGAN

Offers Complete, Thorough and Systematic Instruction in all branches of Music

Faculty of Twenty-five Members

Choral Union of 300 Voices—Orchestra of 40 Pieces

For Announcement of Concert Bureau or Calendar of the School, please address

CHARLES A. SINK, A. B., SECRETARY

SUMMER SCHOOL OF MUSIC

Danville, Vermont. (June 11th to Sept. 1st.)

A delightful climate. Altitude 1700 feet above the level of the
sea. Board in private families or at hotel.

Instructors of Violin, Voice and Piano. All Boston
Artists. For terms address,

EDITH LYNNWOOD WINN, (Converse College), Spartanburg, S. C.

Talk on "Piano Pedagogics"

By HELEN ESTHER WILKINSON

Pupil of Isidor Philipp, Professor of the Conservatory of
Paris.

Saturday, March 24th and 31st.

Admittance Free.

Send for card of admittance.
5948 Germantown Ave., Philadelphia, Pa.

HARMONY

Comprehensive method of studying Harmony. Shows
at once how to produce the most pleasing and intricate
harmonies and modulations without a long time spent in
drudgery. Lessons exemplified and carefully analyzed so
that anyone can understand them. Post card for free ex-
planatory letter if interested.

F. W. SEWALL, Wiscasset, Me.

Ch. Edwin Veon PIANIST

Studio: Pittsburg

PERMANENT The Piano School Beaver Falls,
ADDRESS: Pennsylvania

FREE SCHOLARSHIPS

In the following Studies by Mail:

Harmony

Music in Public Schools

Theory of Music for

Children

Sight Reading

Counterpoint

Composition

Musical History

Write for

particulars.

Eugene F. Marks, Composer,

6 West 90th Street, New York

Please mention THE ETUDE when addressing our advertisers.

MARK HAMBOURG'S SUGGESTIONS FOR MUSIC STUDENTS.

ON no account let serious practice begin before the
age of eight.

I work pretty nearly all day, but not all the time at
the piano.

I think that a player cannot interpret the works
of the great composers unless he be possessed of
broad intelligence, experience of life, a knowledge of
travel and is familiar with the writings of the poets,
philosophers and historians of ancient and modern
times.

To get the most out of life, be in touch with all that
is going on about you.

Emotion is the keynote of the artist's success. In
piano playing it is needed more than in almost any
other art.

An important factor in the education of a pianist
is to listen to the declamation of good actors. The
pianist makes his climaxes, contrasts, pauses, just as
the actor does.

Traditions in rendering have been called "the
tomb of art," but they must be accepted by the stu-
dent. The stamp of individuality will be given to
them all unconsciously. Do not start by waging war
against traditions.

While learning a work, listen to as much music as
possible. To listen to mediocre performance is useful.
You see what effects are missed.

An artist must have liberty. Two interpretations
may differ, yet both may be good. The artist gives
the composer's thought as he feels it, yet he—the
artist—probably feels it differently each time he meets
it. The difference, however, will be only a shade.

Technic must come first, so that the mind may be
free from the mechanical part to deal with spiritual
expression.

Technic means execution, power, endurance, tone
production, quality of touch, velocity, intensity, phras-
ing.

If a student can play scales, arpeggios, double
thirds, sixths, octaves and chords in *legato*, *staccato*,
half *staccato*, *forte*, *piano*, *pianissimo*, *mezzo-forte*,
fortissimo, *crescendo*, *diminuendo*—if he can do all
this quickly, evenly and distinctly, he can claim to
have the necessary technic with which to play the
piano.

A fresh physical condition and an alert mind are
needed to acquire this. Give the two morning hours
of practice—with an interval between them—to tech-
nic.

The moment the muscles show signs of overwork
there ceases to be benefit.

Physical and mental exhaustion, aching arms and
hands do not mean advance but retrogression.

A modern pianist must be strong.

Devote twenty minutes a day to light gymnastics.
Let this intervene between the morning and afternoon
practice.

Without strength and reserve force it is impossible
to produce a full, robust tone.

Devote the afternoon practice to expression and
finished rendering.

To cultivate tone color, study good paintings.

Every phrase has a meaning in words.

Go to the opera, and from good singers learn the
relation of words to music.

The dancers there will give you suggestions of
rhythm.

Breadth! it is the ever-recurring burden of my
song.

If you would be a great pianist, or a great anything,
it is as important to train the mind as the fingers.

When practicing, study a piece as you would poetry,
idea for idea. Play a bit slowly and evenly; then
take the next idea and do the same. Do not play
the piece through till it has been well learned.

Begin serious practice with Bach. He develops you
technically and mentally.

After Bach the Beethoven sonatas, teaching big
structure.

Then take up the romantic school of Mendelssohn,
Schubert and Schumann.

Many months of practice should precede the play-
ing in public of any composition. A year of prepara-
tion should be gone through before a piece is in-
cluded in a recital.

Listen to criticism, but have a firm and well-bal-
anced mind. Having made up your mind which read-
ing of a composition suits you best, stand your ground.

—Lady's Realm.

FIRST COMPOSITIONS.

MANY young musicians who try their budding wings in writing music are discouraged because their compositions are not accepted by publishers as soon as offered. They think the publisher considers their tunes unworthy of publication.

If he did but know it, many a man might feel proud that his tunes are "declined with thanks." After the first "growing pains" of composition that bring forth these early efforts that might well be consigned to the flames as soon as written, the writer of music grows more serious and, if he be indeed and in truth a student, reaches farther into the classic atmosphere.

Now, as a matter of fact, there is little market for compositions of serious import, not carrying the names of well-known writers. Outside of the steady demand for the classics and the greater romantics, so to speak, nine-tenths of the market calls for light, frothy stuff, which, even if it be not the worst of musical drivel, is far removed from serious and logical structure. Publishers do not follow this business purely as a hygienic measure; they are merchants who seek to supply the public with what it wants to purchase. They must buy of the producer what their customers want. Now the general public wants light entertainment, not education. It demands Fitch, not Ibsen; Marie Corelli, not Darwin.

So, the young composer who has his musical attempts accepted for printing, if he be possessed of high musical aspirations, has cause for self-examination. The acceptance of them may not be a compliment to his ability. Many a student has been unduly inflated in spirit at the sight of his Opus One in print. He thinks it was published because it was so good; the reason might have been that it was light, so light that it suited the market.

There are two classes of musicians who seek to publish their works: those who write for money and applause and those who delve deep, have musical inspiration and learning, and honestly know they have worthy musical thoughts to present to the world. Yet the works of the former class are published fifty times where the latter secures a hearing once. You remember what Moszkowski wrote concerning his unpublished compositions? In writing of his works to a Boston friend, he said: "I should be happy to send you my piano concerto for two reasons; first, it is worthless; secondly, it is most convenient, the score being four hundred pages long, for making my piano stool higher when I am engaged in studying better works."

Many another and lesser light finds the same use for his manuscript though not all are so modest about the worth of their efforts. Thousands of compositions, numbers of them as good as many by Mendelssohn, Schubert, Massenet and Moszkowski, are serving no better purpose. Their writers are unknown to the world at large, their names carry no prestige and the publishers decline with the stereotyped thanks. If the latter were to tell the truth they would say: "Yes, your works are good, too good for my market," but the meek composer lays aside the manuscript over which he has pored for weeks and thinks, "maybe it is not so good as I thought."

There is one class of modern composers, men who have made names for themselves—often by their per-forming abilities—who have no trouble getting their works accepted for publication. But were the same things presented by unknown writers, the inevitable would happen. Then there is a much smaller class whose works command a hearing by their very supremacy of worth, but the members of this class are very few indeed.

So, to return to our mutton, the serious young composer may find cause for thought and introspection if his works are accepted too easily. On the face of the matter, there is something wrong with them. At least he has ground for regarding them with suspicion. This statement does not, of course, apply to the commercial writer, the one who size-up the public demand for musical confectionery and up the public demand for musical confectionery and frankly sets about to meet it; nor to the unmusical freak who whistles or fingers out a tune and then getting some impecunious musician to note it down and set an accompaniment to it, publishes it under his own name—of course, with his picture on the title page. They are directed to the serious, conscientious student, aspiring to the highest in him.

THE OBERLIN CONSERVATORY OF MUSIC



THE OBERLIN CONSERVATORY OF MUSIC offers unusual advantages for the study of music.

926 Students last year.

Faculty of 30 specialists.

Large 3-manual Roosevelt pipe organ, two vocalions, and 10 pedal organs available for organ students.

125 pianos.

It is a department of Oberlin College, and enjoys its intellectual and social life.

Send for descriptive catalogue and musical year-book. Address,

CHARLES W. MORRISON, DIRECTOR, OBERLIN, OHIO.

CHICAGO MUSIC SCHOOLS

BUSH TEMPLE CONSERVATORY



NORTH CLARK STREET AND CHICAGO AVENUE, CHICAGO

KENNETH M. BRADLEY, Director.

BOARD OF EXAMINERS

Fannie Bloomfield Zelsler

Chas. Allum, Mus. Doc.

Clarence Dickinson

Mrs. Evelyn Fletcher-Copp

Harold von Minkwitz

Mme. Justine Wegener

Evelyn Gurley Kane

Forrest Dabney Carr

Kenneth M. Bradley

Mrs. Stacey Williams

Emile Leclercq

Ludwig Becker

THE LEADING SCHOOL OF MUSIC ORATORY AND LANGUAGES

Teachers of International Reputation in all departments

725 Fine Arts Bldg., 208 Michigan Avenue

Catalog free on application to E. SCHMIDT, Secretary
The Bush Temple Conservatory uses the Bush & Gerz Pianos

American Conservatory of Music

KIMBALL HALL BUILDING

230-253 Wabash Ave., CHICAGO, ILL.

The Leading School of MUSIC AND DRAMATIC ART in this Country. Unrivalled Teachers' Training Department, Lecture Courses, Concerts, Recitals. Diplomas and Certificates awarded by Authority of State of Illinois. Students' Orchestra. Virgil Clavier Department, School of Oratorio. Many free advantages. Illustrated catalogue mailed on application.

JOHN J. HATTSTAEDT, President

SHERWOOD MUSIC SCHOOL

Faculty includes Wm. H. Sherwood, Arthur Berensford, Adolph Rosenbaker, Holmes Cowper, Daniel Protheroe, Shirley Gandel, Lillian French Reed, Dr. Hugh Schuster, Eleanor Sherwood (Georgia Kober, Bertha Stevens, Wm. Apnadoc, Mme. Ida Severn and others.

WILLIAM H. SHERWOOD, Pianist

Available for Concerts and Lecture Recitals

Address all communications to

LENA HUMPHREY, Mgr., 713 Fine Arts Bldg., Chicago

Please mention THE ETUDE when addressing our advertisers.

ANNOUNCEMENT



THE SCHOOL OF MUSIC OF NORTHWESTERN UNIVERSITY, LOCATED AT EVANSTON, CHICAGO, on the shore of Lake Michigan, has inaugurated a Department of Public School Music. The course includes certain subjects selected from its long established theoretical courses, practical public school music methods under a thoroughly trained and experienced specialist, and observation of actual work among children in the public schools of Evanston. Opportunity is offered for other studies in College, Academy and Music School. The environment is perfect, and social advantages superior.

The School of Music, numbering 89 students in 1892, has grown to over 500. Its courses lead to University degrees of Graduate in Music and Bachelor of Music. A thorough Preparatory Department maintained. Send for catalogue.

P. C. Lutkin, Dean

WALTER SPRY PIANO SCHOOL

WALTER SPRY, Director

Pupils of all Grades of Advancement Received

WALTER SPRY, head of Piano Department

ROSSETTER G. COLE, head of Theory Department

SPECIAL SUMMER COURSE FOR TEACHERS

For information address the Director

FINE ARTS BUILDING, - - - - - CHICAGO

CASH DEDUCTIONS

RATES FOR CLUBS

One Subscription, no deduction.	\$1.50
Two Subscriptions	each, 1.35
Three "	" 1.25
Five "	" 1.20
Seven "	" 1.15
Ten "	" 1.10
Fifteen "	" 1.05
Twenty "	" 1.00

With cash deductions no other premium is given.

PREMIUMS

FOR ONE SUBSCRIPTION

We will send, postpaid, any one of the following premiums to persons sending in ONE subscription not their own:

Three months' Subscription to "The Etude."
Mathews' Standard Graded Course. (Any two grades.)
Musical Reward Cards (set of 13; in colors).
Selected Studies from A. Loeschhorn. Two volumes.
Dictionary of Musical Terms. Stainer & Barrett.
Sheet Music from our own Catalogue to the retail value of \$2.00.
The Musician. Ridley Prentice. In six volumes. (Any one volume.)
Theory Explained to Piano Students. Clarke.
Musical Game—Great Composers.
Album for the Young. Robt. Schumann.
Ear-Training. E. A. Heacock.
Portraits, life size, any one of the following: Bach, Beethoven, Chopin, Wagner, Liszt, Mendelssohn, Schumann, Schubert, Mozart, Rubinstein.
First Parlor Pieces for the Piano.
The Little Preludes. Bach.
Methodical Sight Singing. Part I or II. F. W. Root.
Popular Parlor Album for the Piano.
Lyric Pieces for the Piano.
Model Anthems. H. P. Danks.
Game—Musical Euchre.
Modern Dance Album for the Piano.
First Steps in Piano Study. Presser. The latest, best and most popular method.
Gibbon's Catechism of Music.
Musical Pictures for Piano or Organ.
Juvenile Duet Players for Piano or Organ.
Four Hand Parlor Pieces.
Selected Czerny Studies. Book I.
C. Czerny, Op. 299, School of Velocity.
Heller Studies, Op. 45 or 46 or 47.
Loeschhorn Studies, Op. 65 or Op. 66.

FOR TWO SUBSCRIPTIONS

To any subscriber sending us TWO subscriptions with \$3.00, we will send any one of the following, postpaid:

Six Months' Subscription to "The Etude."
Parlor and School Marches for the Piano.
Concert Duets for the Piano.
Touch and Technique. Dr. Wm. Mason. In four volumes. (Any one volume.)
Classic and Modern Gems for Reed Organ.
50 Visiting Cards and Plate.
Standard First and Second Grade Pieces. Mathews.
Mathews' Standard Graded Course in Ten Grades. (Any five grades.)
Album of Instructive Pieces. Thro. Presser.
Pedals of the Pianoforte. Hans Schmitt.
Dictionary of Musical Terms. Dr. H. A. Clarke.
Concert Album—either Popular or Classical "Etude" Binder.
School of Reed Organ Playing. Landon.
Sheet Music from our own Catalogue to the retail value of \$5.00.
Waltzes. Frederic Chopin.
30 Selected Studies from Op. 45, 46 and 47. Heller.
Songs Without Words. Felix Mendelssohn.

PREMIUMS

Gifts of Value Easily Earned by
Securing Subscribers to THE ETUDE

THE ETUDE is of positive worth to musical people. A sample copy is, therefore, the best solicitor; the best argument to use. Samples are FREE.

The most lucrative field is among music teachers, music students, and musical homes (those owning pianos). Leaving a sample over night often obtains a subscription without other discussion.

Our premium pamphlet gives talking points for solicitors to use, setting forth plainly as it does the merits of the paper. Let us send you one.

DIRECTIONS:

Send subscriptions as you get them; premiums may be claimed at any time.

All goods are sent prepaid by us, unless "by express" or "by freight" is mentioned; receiver in such cases pays the transportation.

All combinations of premiums are allowable.

Cash must accompany all orders.

Use post or express Money Orders, Bank Draft or Registered Mail in sending remittances.

Harmony. A Text-Book. Dr. H. A. Clarke.
A most valuable and liberal premium.
Standard Third and Fourth Grade Pieces. W. S. B. Mathews.
First Dance Album.
The Duet Hour. Easy Piano Duets.
Pocket Book and Case (Ladies').
Lighter Compositions for Piano. F. Chopin.
Album of Piano Compositions. Ed. Grieg.
Fountain Pen (Gold Point).
Master Pieces for the Piano.
First Recital Pieces for the Piano.
Introductory Lessons in Voice Culture. F. W. Root.
Sonatina Album. Kohler.
The Two Pianists. Medium Grade Collection.
Class Book for Music Teachers.
The Choral Class Book. Leason & McGraham.
Standard Graded Songs for the First Year.
Standard Graded Songs for the Second Year.
Standard Graded Course of Singing. Greene. (Any one of four volumes.)
Modern Drawing Room Pieces for the Piano.
Seven Memory Songs. Tod B. Galloway.
Friendship Songs. Tod B. Galloway.
Springtime, Song Cycle. Mrs. E. L. Ashford.

FOR THREE SUBSCRIPTIONS

For THREE subscriptions, with \$4.50, we will give you any one of the following valuable works on music or literature:

"The Etude," One Year.
Masters and their Music. W. S. B. Mathews.
Ladies' Seal Pocket Book.

Ladies' Seal Card Case.
Mathews' Standard Graded Course of Studies. (Any seven grades.)
First Studies in Music Biography. Thos. Tapper.
How to Understand Music. W. S. B. Mathews. Two volumes. (Either volume.)
Franklin Fountain Pen.
Sheet Music from our own Catalogue to the retail value of \$7.00.
Pianoforte Music. J. C. Fillmore.
Chats with Music Students. Thos. Tapper.
Music Satchel (black or tan, with handles). Unbound Volume of "The Etude."
Anecdotes of Great Musicians. W. F. Gates.
Reed Organ Method. Chas. W. Landon.
European Reminiscences. L. C. Elson.
Celebrated Pianists of the Past and Present. Ehrlich.
Leschetizky Method for the Piano.
Descriptive Analysis of Piano Works. E. B. Perry.
Choir and Chorus Conducting. F. W. Wodell.
Merry Songs for Little Folks. Gottschalk.
The Organ Player. Pipe organ collection.
History of Music. W. J. Baltzell.
Damm G. Piano Method.
Lelert & Stark Piano Method. Books I, II or III.
Majestic Collection for Mandolin Orchestra.

FOR FOUR SUBSCRIPTIONS

For FOUR subscriptions, with \$6.00, we will send any one of the following, postpaid:
Touch and Technique. Dr. Wm. Mason. Four volumes.
Songs Without Words. Cloth. Mendelssohn.

19 Sonatas. Mozart.
Silk Umbrella (either 26- or 28-inch frame).
Music Roll (large size, unlined).
Seal Card Case, 50 Visiting Cards and Plate.
Sheet Music, selected from our own Catalogue, to the retail value of \$9.00.
Theory of Interpretation. A. J. Goodrich.
Musical Essays in Art, Culture and Education.

FOR FIVE SUBSCRIPTIONS

For FIVE subscriptions, we will send, postpaid:

Dictionary of Music and Musicians. Reimann.
Standard Graded Course. W. S. B. Mathews. Ten Grades. (Any ten grades.)
Sonatas, Complete. L. van Beethoven. Two volumes.
19 Sonatas. Mozart. Cloth.
Music Roll (large size, lined).
Maelzel Metronome. (By express.)
Men's Open Face Watch. Gun metal case, white porcelain dial. Guaranteed.
Music Satchel (with handles; sheet music size).
The Musician. Ridley Prentice. In six volumes. (The six volumes.)

FOR SIX SUBSCRIPTIONS

Piano Stool. Hardwood, any finish. (By freight.)
French Opera Glasses. Black Morocco.
Cut Glass Water Bottle. (By express.)
Cut Glass Bowl. Diameter, 8 inches. (By express.)
French Opera Glasses. White Mother of Pearl.
Ladies' Open Face Watch. Gun Metal Case. Diameter, 1½ inches. Guaranteed.

FOR SEVEN SUBSCRIPTIONS

Maelzel Metronome, with Bell. (By express.)
Premo Box Film Camera. 3¼ x 4¼, weight 20 ounces. (By express.)

FOR EIGHT SUBSCRIPTIONS

Ladies' Open Face Chatelaine Watch. Diameter, 1 inch. Gun metal case. Guaranteed.
Guitar. Mahogany, highly polished, orange front, inlaid edge and sound bow, rosewood finger-board. (By express.)
Mandolin. Rosewood, 11 ribs, white holly edge, inlaid celluloid guard plate, rosewood finger-board. (By express.)
Piano Stool. Hardwood, patent cushion seat. (By freight.)

FOR NINE SUBSCRIPTIONS

Complete Piano Works. Frederic Chopin.

FOR TEN SUBSCRIPTIONS

Ladies' Gold Filled Watch. Guaranteed for five years. Hunting Case or Open Face.
Ladies' Chatelaine Watch. Ten-carat Gold Filled Case. Guaranteed. Gold Plated Chatelaine Pin for one extra subscription.
Piano Bench. XVI century style. Polished hardwood. Seat, 14½ x 37 inches, 20½ inches high. (By freight.)

FOR FOURTEEN SUBSCRIPTIONS

Music Cabinet. (By freight.)

FOR FIFTEEN SUBSCRIPTIONS

Ladies' Desk. (By freight.)

FOR SEVENTEEN SUBSCRIPTIONS

Morris Chair. (By freight.)

Liberal arrangements can be made with any one desiring to obtain either a piano or an organ as a premium.

Send for complete premium booklet, giving full information, and a descriptive book catalogue explaining all of the above works

THE ETUDE, 1712 Chestnut St., Philadelphia, Pa.

GOOD MUSIC LIVES FOREVER

Back Numbers of "1904" and "1905"

THE ETUDE

The read'ng matter as good to-day as the day of issue.
We have these issues done up in bundles at

25 CENTS PER BUNDLE.

More than 30 Pieces of Music in each Package.

Address **THE ETUDE, 1712 Chestnut Street, Philadelphia, Pa.**

Boston Musical Bureau

(Established in 1899)

Music Teachers' Agency
Church Choir and Organists' Agency
218 TREMONT ST., BOSTON, MASS.

"Handbook of Musical Statistics" sent free to any address

Write **F. W. WODELL**, Pierce Bldg., Boston

now about his new book, "Practical Voice Culture." His "Choir and Chorus Conducting" is in its third thousand.

A 2c stamp will bring you valuable printed matter

Please mention THE ETUDE when addressing our advertisers.

"Music teaches most exquisitely the art of development." — Dr. Israeli.

School of
Music Education
Opens Sept. 26th, 1905

CALVIN B. CADY Principal

313 Pierce Building

BOSTON, MASS.

Announcements will be Sent on Application

TEACHING TEACHERS
HOW TO TEACH PIANO

A Course of Ten Lessons in Modern Ideas of Touch, Technique, Pedal, etc., and How to Apply Them

JOHN ORTH, 146 Boylston St., Boston, Mass.



FLETCHER MUSIC METHOD

SIMPLEX AND KINDERGARTEN

Original Kindergarten System in America and Europe

THE following are a few of the many endorsers of the method:

DR. WILLIAM MASON, New York
JOHN ORTH, Boston
DR. HUGO RIEMANN, Leipsic, Germany
LYMAN ABBOTT, D.D., New York
DR. PERCY GOETSCHINS, Boston
COUNTESS OF MINTO, Ottawa
SIGNOR AUGUSTO ROTOLI, Boston

H. M. FIELD, Leipsic
EDWARD FISHER, Director Conservatory, Toronto
W. O. FORSYTH, Metropolitan School of Music, Toronto.
SIGNOR GARCIA, London
M. ANAGNOS, Director of the Perkins Institute, Boston
CAVEN BARRON, Director London Conservatory, London
DR. GERRIT SMITH, New York
W. MACDONALD SMITH, London, England
THOMAS TAPPER, Boston
FRANKLIN TAYLOR, London, England
WM. TOMLINS, Choral Dir. World's Columbian Exp'n, N. Y.
JAROSLAW DE ZIELINSKI, Buffalo
KATE S. CHITTENDEN, Vice-Pres. Inst. Appl. Music, N. Y.
MAX WEIL, Director Weil Conservatory, Halifax
GILBERT R. COMBS, Dir. Broad St. Conservatory, Phila.
GILMORE BRYANT, Dir. Durham Conservatory, Durham, N. C.
MRS. KATHERINE FISKE, New York
SAMUEL W. COLE, Boston

WM. CUMMINGS, Dir. Guildhall School of Music, London
MADAME HOPEKIRK, Boston
B. J. LANG, Boston
LEONARD LIEBLING, New York City
ALBERT A. MACK, Director St. Mary's School, Raleigh
DR. ALBERT FUCHS, Dresden
DR. HARRIS, Director Hamilton Conservatory of Music

I have taught the Fletcher Music Method now for about three years, with increasing satisfaction as to results. It has helped me wonderfully, not only directly with my junior pupils, but in broadening and deepening all my work, and solving many knotty problems of teaching. There is nothing one-sided about it—eye, ear, fingers, brain, memory, imagination, all are reached and made to contribute their share to the general musical culture. Further, it is a delight to the children, who learn easily, love their classes, and later on their practice, finding it no hardship, to the great surprise of their parents.

ROBERTA GEDDES-HARVEY, Mus. Bac.,
(Trin. College). Organist of St. George's Church,
Guelph, Ontario.

SPECIAL NOTICE

The success of the Fletcher Music Method has created a great demand for Musical Kindergarten Methods. Out of 430 teachers who have studied with me, eight have broken their contract, and because they could not teach my method to teachers, without incurring the criticism of every faithful Fletcher Music Method teacher, are teaching other Methods. Some claim to have originated superior and improved methods. It is not my desire to condemn or judge the motives which have led to this behavior, but I do feel it is my duty to warn the public against the imitations of my System. All of the above-mentioned eight teachers were at one time, without exception, enthusiastic over the Fletcher Method, and high in their praise of it, as can be proved by letters which I have on file.

My first Normal Class will open in Boston on the 3d of July. Early in September I shall hold a second Normal Class in San Francisco, California.

I have just signed a contract to teach one Normal Class a year at the Bush-Temple Conservatory, Chicago.

EVELYN FLETCHER-COPP.

THE APPARATUS

The musical apparatus necessary in teaching this system has been patented in the United States, Canada, England, Germany, Belgium, Italy, and other foreign countries, and can only be obtained by teachers who complete the course of study with Mrs. Fletcher-Copp. Owing to the large demand for teachers of this System, normal classes are taught in New York, Boston, Chicago and London, England.

Fletcher Musical Association.

In connection with this System, and for the benefit of its teachers, the Fletcher Musical Association has been formed. The object is to promote unity and strength of purpose among the teachers, and to keep every teacher in touch with all new and good ideas which bear on the teaching of music to children.

FLETCHER MUSICAL ASSOCIATION BULLETIN. A paper edited three times a year for the benefit of the Fletcher music teachers.

Evelyn A. Fletcher-Copp, the originator of the Fletcher Music Method, spent five years studying music abroad and has since successfully introduced her system in London, Leipsic, Berlin, Brussels, and Paris. Already the demand in these foreign centers is so great that Mrs. Fletcher-Copp has arranged to teach a Normal Class every second year in London or Berlin. The advantages to teachers of being brought in touch with the latest European musical ideas which this regular recurring visit to Europe entails are obvious. Realizing the inadequacy of teaching by correspondence and recognizing the great value of this System musically, Mrs. Fletcher-Copp continually refuses applications from those who desire to study by mail, and her certificate of authorization to teach her Method can be obtained only by those who study with her personally.

For further particulars, address

E. A. FLETCHER-COPP

Home { 107 Thorndike Street,
Address { Brookline, Mass.

DUNNING SYSTEM OF IMPROVED MUSIC STUDY FOR BEGINNERS

Carrie L. Dunning, the originator of the system, having been called to Germany to place her work in several music schools there, has returned bringing with her endorsements of the world renowned masters who acknowledge the superiority of her method of instructing the rudiments of music not only to children but older pupils as well. The fame of this ingenious system and the phenomenal success it has met with in America had reached Europe to that extent that Mrs. Dunning has promised to return and conduct a teacher's normal training class in four of the principal cities in Europe next winter.

The kind endorsement from her former teacher Mrs. Dunning prizes very much.

Mrs. Carrie L. Dunning's method seems to me as most practical and I recommend it for the first musical instruction of children.

It ought to meet with favor and success everywhere the beginning of a musical education is contemplated.

(SIGNED) PROF. THEODOR LESCHETIZKY.
Vienna, Dec. 29, 1904.

A booklet containing letters from the most representative musicians of America together with one describing the Dunning System will be mailed upon application.

The SUMMER COURSE for the Teachers' Normal Training Class in Buffalo July 5th, and in Chicago August 30th.

Also this which was said to be the first invitation of the kind to be extended to an American.

To Mrs. Carrie L. Dunning:

I am happy to commend the method of instructing children in piano playing devised by Mrs. Carrie L. Dunning, as especially adapted to their peculiar needs and capacity, and shall be pleased to have the author give a more detailed account of the system at the Musical Pedagogical Congress next October in Berlin.

XAVIER SCHARVENKA, Royal Professor to the Court.
Regular Member and Senator of the Royal Academy of Art in Berlin.
Berlin, Jan. 12, 1905.

Others from whom Mrs. Dunning has equally as fine letters are:

FERRU BUSONI.
TERESA CARRENO.
OSIP GABRILOWITSCH.
MARK HAMBURG.
EDGAR STILLMAN KELLEY.
GEORGE FERCUSSON.
ARTHUR ABELL.
JULIUS EPSTEIN, formerly of the Vienna Conservatory.
DR. J. LOGIE, of Franklin College, Dresden.
WAGER SWAYNE, Paris.
RICHARD BURMEISTER,
Of the Dresden Conservatory.
PROF. BERTRAND ROTH.
PROF. HERMAN SCHOLTZ,
Court pianist to the King of Saxony.
PROF. PAUL LEHMAN OSTEN,
Of the Ehrlich music school.

This system is not taught by correspondence, as there is too much of general knowledge given also which is invaluable to the teachers. Teacher's normal training classes will be held in Chicago, Baltimore and New York to accommodate teachers in the locality.

Address MRS. CARRIE L. DUNNING, 225 Highland Avenue, Buffalo, N. Y.

BURROWES COURSE OF MUSIC STUDY.

KINDERGARTEN AND PRIMARY—INSTRUCTION FOR TEACHERS BY HOME STUDY.

All music teachers are urged to investigate this method.

Send your address and a descriptive booklet will be mailed free.

KATHARINE BURROWES,

EASTERN ADDRESS F 502 CARNEGIE HALL, NEW YORK CITY
WESTERN ADDRESS, F 47 PARSONS ST., DETROIT, MICH.

KINDERGARTEN MUSIC

Normal Classes at Studio beginning in October, February, and July. Correspondence Lessons during entire season. Send for circulars.

MISS JOSEPHINE A. JONES
505 Huntington Chambers, Boston, Mass.

Crane Normal Institute of Music TRAINING SCHOOL FOR SUPERVISORS OF MUSIC

JULIA E. CRANE, Director, Potsdam, N. Y.

Please mention THE ETUDE when addressing our advertisers.

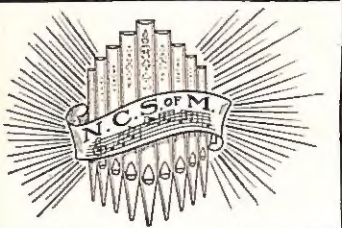
GUSTAV L. BECKER

Concert Pianist, Teacher, Composer

A large proportion of Mr. Becker's pupils are themselves teachers. Send for circular with press notices to

1 West 104th Street • • New York City

NEW YORK MUSIC SCHOOLS



Unusual Advantages Offered to Students in All Parts of the Country

THE text books of this well-known institution are complete, comprehensive and extremely practical from the foundation to the completing of each course, and while thoroughly technical, the artistic development of each pupil is never lost sight of. Many earnest and ambitious students all over the country are being guided intelligently, and most of these students believed only in personal instruction until the merit of the National Schools of Music was brought to their notice

A Musical Training of the Highest Order in Harmony, Counterpoint, Instrumentation, Form and Composition

National Correspondence Schools of Music
Carnegie Hall - - - New York

The Hanchett System of CORRESPONDENCE

STUDY OF

Musical Theory

For Schools, Clubs and Individuals
Send for Circular

DR. HENRY G. HANCHETT'S MUSIC SCHOOL
No. 40 West 85th Street - - - New York City

MUSIC and MONEY

A PERSON who can teach sight singing can have a fine paying class every evening in the week. The field is wide and ripe, but the teachers are few. You can learn my method by correspondence. Let me send you a free copy of "THE MUSIC TEACHER," and that will tell you all about it. Don't stay in a rut. Get out! Learn new things! Drop your prejudices! DO IT NOW!

TALI ESEN MORGAN, 1947 Broadway, New York

Fall Term Begins
Sept. 19th

VIRGIL PIANO SCHOOL

Special courses for training teachers. Special advantages for acquiring a broad and artistic repertoire. Valuable literature free. Results tell. Mrs. A. M. Virgil, Director, Author of "The Virgil Method," "Melodious Studies and Short Pieces" (Practical Exercises in Harmony Playing), etc.

19 WEST SIXTEENTH STREET, NEW YORK.



THE AMERICAN INSTITUTE of APPLIED MUSIC

(THE METROPOLITAN COLLEGE OF MUSIC)

EDGAR O. SILVER, President

212 West 59th Street, New York City

The Faculty and Examiners: William Mason, Albert Ross Parsons, Harry Rowe Shelley, Kate S. Chittenden, Paul Savage, Herwegh von Ende, George Coleman Gow, H. Rawlins Baker, McCall Lanham, Felix Boucher, William F. Sherman, Paul Ambrose, Mme. Adrienne Remenyl von Ende, Fannie Greene, Margare. Goetz and others.

The advantages are unequalled in America. Twentieth year begins September 25th, 1905.

Send for circulars and catalogues.

KATE S. CHITTENDEN, Dean of the Faculty

Please mention THE ETUDE when addressing our advertisers.

\$60 Six Weeks' Course FOR TEACHERS

Including Room and Board. Private Lessons. Actual Practice in Teaching Piano, Voice and Violin

Free Scholarships. Send stamp for particulars

Marks' Conservatory of Music
6 West 90th Street - New York

ADELE JONSSON

PIANOFORTE INSTRUCTION.

BERLIN DIPLOMA.

TERESA CARENO METHOD.

STUDIO—CARNEGIE HALL. Address care The "Gainsboro" No. 2 West 120th Street, New York, N. Y.

CAN HARMONY BE TAUGHT BY MAIL?

Do you want to learn to Compose and Arrange Music? If so, send 2-cent stamp for trial lesson. Nothing to pay until you have had 3 trial lessons. If these lessons do not convince you that you will succeed—then they are free. Don't write unless you have a thorough knowledge of the rudiments of music, and mean business.

C. W. WILCOX (Harmonist),

Mention THE ETUDE. Room 5, World Bldg., New York City

STUDIO OF MUSIC

Miss Helen Esther Wilkinson

Former pupil of PROF. OSCAR RAIF, Berlin.
Present pupil of MAITRE ISADORE PHILIPP, Paris.
(Please send for Catalogue.)

5948 Germantown Ave., - Germantown, Pa.

FREDERICK MAXSON

Organist First Baptist Church Philadelphia

Teacher of Organ, Piano and Theory

Organ lessons given on the Three-manual Electric Organ at First Baptist Church. Pupils prepared for Church positions, Concert Work and for the Examinations of the American Guild of Organists. Call or address

FIRST BAPTIST CHURCH

Seventeenth St., above Walnut

PHILADELPHIA

Philadelphia's Leading Musical College

Broad St. Conservatory of Music

1329-1331 SOUTH BROAD STREET

GILBERT RAYNOLDS COMBS, Director

Private and Class Instruction in all Branches by a Faculty of 55 Artist Teachers

MUSIC, DRAMATIC ART
MODERN LANGUAGES
PIANO TUNING
RESIDENCE DEPARTMENT
FOR YOUNG LADIES

A sound musical education from the foundation to post-graduate and normal work. The various departments under the personal direction of the following eminent masters:

Gilbert Reynolds Combs

Henry Schradieck

Hugh A. Clarke, Mus. Doc.

A department for Public School Music and its supervision has been established under Enoch W. Pearson, Director of Music, Public Schools of Philadelphia.

Illustrated Catalogue Free

Correspondence Solicited

MENTION "THE ETUDE"

HUGH A. CLARKE

223

MUS. DOC.

South 38th Street
Philadelphia

LESSONS
BY MAIL

IN HARMONY, COUNTERPOINT, AND
COMPOSITION

INCORPORATED 1900

THE PENNSYLVANIA

COLLEGE OF MUSIC

DEGREES OF MUSIC CONFERRED

1511 GIRARD AVE.

K. H. CHANDLER, PRES.

TEACHERS!! TEACHERS!!

SCHOOLS, CONVENTS, AND CONSERVATORIES OF MUSIC

ARE SUPPLIED WITH EVERYTHING NEEDED IN THEIR WORK
PROMPTLY — ECONOMICALLY — SATISFACTORILY

By THEO. PRESSER, PHILADELPHIA, PA.

The unique but reasonable methods of the music supply house of THEO. PRESSER, the out-growth of his intimate knowledge as a teacher of their needs, and perfected during twenty

years as a publisher, have revolutionized the music-dealing trade.

It will pay every one interested in any manner to investigate at first hand the liberal system and policy followed by this house in its efforts to—

Publish Modern Teaching Material;
To Give the Best Discounts Possible in Every Case;
To Allow the Most Satisfactory Terms;
To Carry a Stock (no matter where published, or by whom) that will
Contain Everything of Value to Music Teachers and Students; and
Thus to Aid the Cause of Musical Education and lighten the labors of its followers.

In the new building, 1712-1714 Chestnut Street, Philadelphia, Pa., lately purchased and remodeled for the best use of this business, with its six floors carefully planned and stocked with everything needed in the Music Teacher's work, we cannot say too strongly that we are

Equipped to Supply Every Teacher and School of Music in this Country and Canada
No matter how small or how large the trade, with everything needed.

THE ON SALE PLAN (original with us) is arranged and carried out on a far more liberal basis than obtainable from any of our imitators. We will gladly allow any teacher the use and advantages derived from this plan, and the same liberal discounts, even if they desire to place their regular orders elsewhere.

All Orders, Large or Small, receive the same Attention.
All Orders are Attended to on the Day they are Received.

OUR SYSTEM OF DEALING; OUR MANY CATALOGUES, ARE ALL FREE FOR THE ASKING.
SEND A TRIAL ORDER AND ASK FOR OUR PLANS AND CATALOGUES, AND THUS SAVE TIME.

A FEW OF OUR STANDARD PUBLICATIONS

HARMONY
Dr. H. A. CLARKE
University of Pennsylvania
THE STANDARD TEXT-BOOK
Price, \$1.25

COUNTERPOINT H. A. Clarke
Price, \$1.00

THE FIRST YEAR IN THEORY
O. R. Skinner Price, \$0.75

EAR TRAINING A. E. Heacox
Price, \$0.75

TOUCH AND TECHNIC
Dr. WM. MASON
Four Books \$1.00 each
An original system for the development of a complete technic, from the beginner to the finished artist. Recommended by Paderewski, Joseffy and Liszt and used by the foremost American teachers.

THE LESCHETIZKY METHOD OF PIANO TECHNIC
"The Modern Pianist." Price, \$1.50

Standard Graded Course of Studies for the Piano
W. S. B. MATHEWS
10 Grades. 10 Books. \$1.00 each
The original course of studies after which all others have been copied. We invite comparison.

Standard studies by the best composers, progressively arranged, carefully edited, fingered, phrased and annotated.

A HISTORY OF MUSIC
For Classes and for Private Reading
Edited by W. J. BALTZELL
Price, \$1.75 Illustrated
Contributions from leading American writers. Includes the most approved ideas for teaching and studying history, making it the BEST TEXT-BOOK on the subject from the earliest time to the present day. Concise and comprehensive.

FIRST STUDIES IN MUSIC BIOGRAPHY
A Children's History of the Classical Period
Thomas Tapper Price, \$1.50

ALL OF OUR PUBLICATIONS SENT ON EXAMINATION TO RESPONSIBLE PERSONS

FIRST STEPS IN PIANO STUDY
Compiled by Theo. Presser
The most widely used beginners' instruction book. Price, \$1.00.

DESCRIPTIVE ANALYSES OF PIANO WORKS
Edward Baxter Perry
50 Standard Compositions analyzed. A work for every music lover. Price, \$1.50

DICTIONARY OF MUSIC AND MUSICIANS
Dr. Hugo Riemann Price, \$4.50
The latest Encyclopedia of Music

REED ORGAN METHOD
CHAS. W. LANDON
Price, \$1.50

SCHOOL OF REED ORGAN PLAYING
Studies compiled by Chas. W. Landon
Four Books \$1.00 each Four Grades

THE ORGAN PLAYER
Pipe Organ Collection
Compiled by P. W. Orem
Price, \$1.50

TECHNIC AND ART OF SINGING
FREDERIC W. ROOT
Methodical Sight Singing, 4 Books, each \$0.50
Introductory Lessons in Voice Culture 1.00
Thirty-two Elementary Song Studies, 3 Keys, each50

THE STANDARD GRADED COURSE OF SINGING
H. W. Greene
Four Grades, Four Books, each \$1.00
For Conservatory, School and Studio Use

PIANO COLLECTIONS

First Parlor Pieces	\$0.50
Popular Parlor Album . . . . .	.50
Modern Dance Album . . . . .	.50
Musical Pictures (Piano or Organ) . . . . .	.50
24 Pieces for Small Hands . . . . .	.50
Juvenile Duet Player (Piano or Organ) . . . . .	.50
Parlor and School Marches . . . . .	.75
First Recital Pieces . . . . .	.75
The Two Pianists, More Difficult Duets	1.00
Master Pieces	1.00

THEO. PRESSER, 1712 Chestnut Street, Philadelphia, Pa.

A PIANO FOR ALL TIME

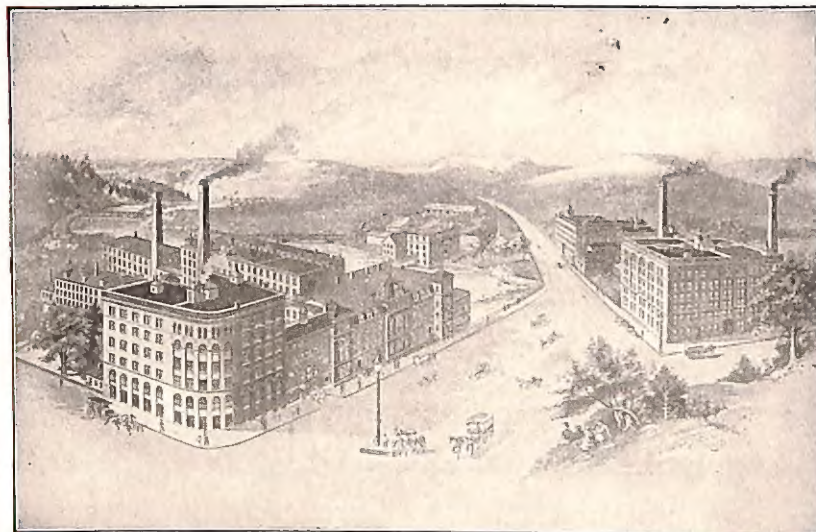
—That is practically what the Knabe is—a piano at its best, not alone this year and next, but for more than the proverbial “Lifetime”—an instrument that will give continuous pleasure and satisfaction to its users.

Like anything that is the standard of comparison, the Knabe costs more money in the first place than the generality of pianos, but the outlay stops after the initial cost. To purchase a Knabe is regarded by those who know as an investment of high character because of its permanency, and for the reason that the dividends come with unfailing regularity in the satisfaction afforded by “the world’s best piano.”

We shall be glad to demonstrate the value and excellence of the Knabe in the various new styles of Grands and Uprights

WM. KNABE & CO.
BALTIMORE, NEW YORK AND WASHINGTON

Holds America's Highest Prize BAKER'S COCOA AND CHOCOLATE



The Mills from which Millions of American Homes
are Supplied with the
FINEST COCOA IN THE WORLD

46 Highest Awards in
Europe and America

Walter Baker & Co. Limited
Dorchester, Mass.



Registered,
U. S. Pat. Off.

Established 1780

Thousands of Testimonials

From Prominent Teachers Everywhere,
Attest to the Practical Value of the

Standard Graded Course of Studies FOR THE PIANOFORTE

By **W. S. B. MATHEWS**

The leading musical writer and educator of the present time.

10 Grades 10 Volumes \$1.00 Each

Sheet Music Form. Our usual Discount allowed.

Standard studies, arranged in progressive order, selected from the
best composers, for the cultivation of

TECHNIC, TASTE and SIGHT READING

carefully edited, fingered, phrased and annotated, with complete
directions for the application of Mason's "System of Touch and
Technic" for the production of a modern style of playing.

SEND FOR ANY OR ALL OF THE VOLUMES ON INSPECTION

When ordering, mention the PRESSER edition, as
there are other works with similar names on the market.

THEO. PRESSER PUBLISHER Phila., Pa.

IVERS & POND PIANOS

If in a piano you
value that pure,
rich, singing qua-
lity of tone so fasci-
nating to a music
lover, the Ivers
& Pond Piano
will give you su-
preme satisfaction.
And if in addition
you have an “eye
for the beautiful”
and wish for the
most tasteful crea-
tions, of the de-
signers’ art, the
pianos of this fa-
mous make will be
certain to delight
you, for in grace of
outline, chaste simplicity and exquisite beauty they are incomparable.



Style 403. Latest Model. Its size, rare musical qualities
and tasteful case design make it ideal for home use.

If you contemplate buying we should like to send you our New Catalogue with
beautiful half-tone pictures of our 1906 models, the finest musically and the hand-
somest architecturally we have ever made, and put before you a proposition to pur-
chase that has seemed attractive to many. Wherever you live we can supply you and
our Easy Payment system greatly lessens the financial inconvenience of a piano
purchase. Write us if interested.

IVERS & POND PIANO CO.
141 Boylston Street, Boston

VOSE PIANOS

VOSE & SONS PIANO CO., 160 Boylston Street, Boston, Mass.

have been established 50 YEARS. By our system of payments every
family in moderate circumstances can own a VOSE piano. We take old
instruments in exchange and deliver the new piano in your home free of
expense. Write for Catalogue D and explanations.